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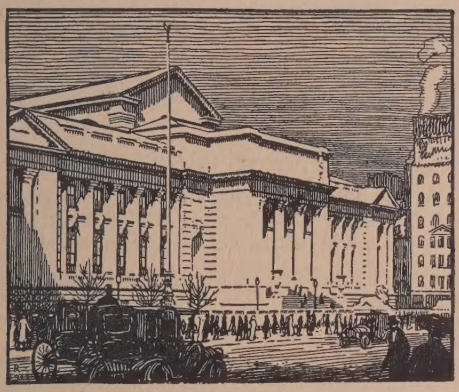

MAY 1949

VOLUME 53 - - NUMBER 5

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1949

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Van Nest Sub-branch. 707 Rhinelander Ave.
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Stapleton. 132 Canal Street.
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VOLUME 53 MAY 1949 NUMBER 5

A Directory of the Book-Arts and Book Trade in Philadelphia to 1820 including Painters and Engravers

By H. GLENN BROWN and MAUDE O. BROWN

IN his article on nineteenth-century American bibliography in volume 35 of the *Papers* of the Bibliographical Society of America, 1941, Rollo G. Silver urged the compilation of other directories similar to George McKay's *Register of Artists, Engravers, Booksellers, Bookbinders, Printers and Publishers in New York City, 1633–1820.* This directory was inspired by that plea, and it is modeled after Mr. McKay's *Register.*

Primarily this directory is concerned with those whose work is related directly or indirectly to the book arts and book trade, but it includes also graphic artists other than illustrators. The specific categories are these: Printers, Pressmakers and printer's joiners, Typefounders, Inkmakers, Papermakers, Binders, Publishers, Booksellers, Vendue masters or auctioneers, Painters, Engravers, and Mapmakers. At the risk of some confusion, these categories have been defined with broad limits. Thus apothecaries and other merchants who advertised books for sale are entered as booksellers, for sometimes they were well known for this function; likewise vendue masters are included even though book auctions may have been a relatively insignificant part of their business. For example, a certain Captain Bourne, otherwise unidentified, is included because of this advertisement in the *Pennsylvania Gazette,* March 15, 1759: "All persons indebted for books sold at auction are required to pay for the same at Captain Bourne's store, on Market Street Wharff, where attendance is given." So also there may be inkmakers with

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other trades and binders who were tavern-keepers. It seemed better to classify arbitrarily and be inclusive than to omit any who might conceivably be sought for here.

In a few instances persons who do not belong in any of the categories are included because of the peculiar relevance of their work; Nathan Sellers, the wireworker, noted for the construction of paper moulds, for example. Conversely, card makers were omitted unless some evidence was found that they produced business cards or playing cards, the term usually being applied to those who produced instruments for combing wool.

The chief sources of information were the city directories and the newspapers, though many others were examined and made use of. Where no source is indicated in the directory, the information is from the city directories; entries from newspapers are so identified, and those from other sources are indicated by abbreviations. A complete bibliography and a list of abbreviations follow this introduction.

Since some of the directories are peculiar and all of them more or less inaccurate, and since some streets were known by more than one name and others numbered according to their position between Broad Street and the rivers, some explanation of these directories and of their use in this compilation is necessary.

The first directories were compiled by Francis White and John Macpherson in 1785. White, who ran an intelligence (brokerage) office, did not attempt to give occupations, and Macpherson, who did, ran into such opposition that he listed some residents under the letter "I" as "I won't tell," "I won't tell." Since the houses were not numbered, location was indicated as between certain streets, or two doors south of High at Front, and so on. This practice continued even after some house numbering was attempted. One district between North Fifth and Sixth Streets became known as the Fourteen Chimnies, so that although Jacob Kampher, a typefounder, is located at 140 N. Fifth Street in the directories of 1791 and 1793, in 1796 he is found at "5, 14 Chimnies proceeding from Vine" and in 1797–98, simply at Fourteen Chimnies. As late as 1803 Robinson stated in the preface to his directory that the houses are sometimes not numbered, some have the same number twice on the same street, and that he would number the houses and correct numbers wrongly given for ten cents each. It was not until March, 1809, when the city was incorporated, that a law was passed for the numbering of the houses and the marking of the streets.

After the efforts of White and Macpherson, no one seems to have published a directory until 1791, when Clement Biddle prepared one. There was none for 1792, but from 1793 through 1820 there is a practically unbroken series, dominated by the work of Cornelius Stafford and James Robinson. Stafford's directories are quite inaccurate, particularly the one for 1801, when he tried to correct the inaccuracies of his previous directories by listing the names of the inhabitants by streets, with an alphabetical index. This index lists names which are not in the directories and omits reference to addresses which are included. Stafford himself is not listed on the page indicated by the index. Although Robinson's directories are much better, they are by no means free from error, and undoubtedly some of these errors have been carried over into this directory and others original with the compilers added to them. But every effort has been made to correct obvious typographical errors, to call attention to what seem to be errors, and to avoid any multiplication of them.

To one unfamiliar with old Philadelphia some of the directory entries may be quite puzzling; for example, John Griffith, Sassafras between Broad and Schuylkill Seventh (1802). Here there are two difficulties, one common to all early guides, the other peculiar to Philadelphia. Sassafras is now known as Race Street, and was so called in the early 1800s at the same time that it was known as Sassafras. Such changes in street names are to be expected, but for the convenience of the user of this directory, a list of the principal changes is included here:

Bloody Lane became Noble Street.
Garden Alley became Coombe's Alley.
Southermost Street became South Street, which was also called Cedar Street.
Sassafras, sometimes called Longhurst, became Race Street.
Mulberry, called Holme in early deeds, became Arch Street.
High became Market Street.
King became Water Street.
Jones' Alley became Pewter Platter Alley.
Duke became Artillery Lane.
New became Callowhill Street.
Valley became Vine Street.
Pool became Walnut Street.
Hutton's Lane became Norris' Alley.

In this compilation the street names are copied as found in the directories; no attempt has been made toward consistent use of a later or modern name.

Schuylkill Seventh is a different problem. In early plans the city was to extend from the Delaware River west to the Schuylkill River, the area being bisected north and south by Broad Street. Each river front was to have its docks, wharves, and its Front Street, with an equal number of streets between, and parallel to, each Front Street and Broad. Those west of Delaware Front were to be known as Delaware Second, Delaware Third and so on; those east of Schuylkill Front to be known as Schuylkill Second, Schuylkill Third, and so on. Actually, the Delaware river front was so superior a port that the city grew up along its banks to the almost total neglect of the Schuylkill. Thirteen streets developed between the Delaware and Broad Street, and they were known simply by their numbers, as Fourth, Fifth, Tenth; only eight streets developed between the Schuylkill and Broad, and they were always distinguished by the name Schuylkill, as Schuylkill Fourth, Schuylkill Fifth. Since the street numbering began at the river fronts, the highest numbered streets were adjacent to Broad Street: Thirteenth Street just to the east (Juniper now lies between them); Schuylkill Eighth just to the west.

Because these early directories spelled personal names with a freedom and variety common at that time, the compilers have adopted the following policy: When there is obvious evidence that such names as Deeny, Denna, and Denney belonged to the same person, one form of the name is chosen for the main entry and cross references are made from the others when it is deemed necessary; on the other hand, if there is any doubt that similar names belong to one individual, each name is included as a main entry. In street names such as Pearsons Alley the apostrophe has been consistently omitted because of the extreme difficulty of determining when the possessive was intended.

Titles of journals and of newspapers have been omitted because they are readily available in the excellent works of Mott and Brigham, and because inclusion of the titles here would hardly have justified the required extension of this list.

These introductory remarks should make clear what is to be found in this directory and should assist in its use. But it is only fair to the reader to include also a few comments on the actual process of compilation. With the exception of the *Pennsylvania Gazette*, of which every issue was checked, the newspapers were checked by scanning issues ten days to two weeks apart. This routine was adopted after a preliminary day-by-day checking proved that practically no change in advertisements occurred in a shorter interval.

Among the nineteenth-century papers, *Poulson's American Daily Advertiser* was checked only for 1800–02, 1806–07, because the information obtained duplicated that found in the *Aurora;* instead a paper of opposite political affiliation was chosen, the *Gazette of the United States,* later the *United States Gazette.* Although most of the references for entries obtained from newspapers include month and date, there are a few which give only the year. Since this directory originally was limited to the years 1800–09 and was intended for journal publication, the entries from newspapers were indicated only by a symbol. Later, after it was decided to cover a much longer period, the compilers left Philadelphia before finding the opportunity to revise these few references and decided that if the reader finds the rest of the directory trustworthy, he will accept these truncated references.

Within the limits of human fallibility, it is believed that it is reliable. The writer assumed responsibility for the planning, editing, and general supervision of the compilation; his wife the responsibility for most of the checking and gathering of data; but as work progressed, so did the collaboration. We believe the directory gained thereby in both completeness and accuracy.

For those interested in the arts and industries included, this directory will serve as a substitute for the scarce and precious and disintegrating sets of Philadelphia directories, and will obviate much searching of contemporary newspapers and later sources of information. It should be a compact and readily accessible aid whenever such directory information is needed. It will prove particularly helpful in tracing the prolific, sometimes confusing, and frequently short-lived partnerships of early printers, publishers and manufacturers, and to anyone interested in an ecological study of early Philadelphia, it provides a ready-made beginning.

We wish to thank Miss Helen Subers and her staff in the Reference Department of the Free Library of Philadelphia for access to the directories, for unfailingly courteous service, and for a genuine interest in the project, and Mr. Rollo G. Silver for encouragement and advice. We are especially grateful also to The Historical Society of Pennsylvania, which not only encouraged our use of its resources but also lent us films of several years of the *Pennsylvania Gazette* when we moved from Philadelphia. To the University of Pennsylvania Library, to the Academy of the Fine Arts, and to the several individuals who have encouraged and assisted us, we add sincere thanks.

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Dunlap's American Daily Advertiser, 1791–93.

Dunlap and Claypoole's American Daily Advertiser, 1793–95.

Claypoole's American Daily Advertiser, 1796–1800.

Poulson's American Daily Advertiser, 1800–02, 1806–07.

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Wroth, Lawrence C. *The Colonial Printer.* New York: Grolier Club, 1931.

LIST OF SYMBOLS USED

(A) Academy of Fine Arts Catalogues

(B) Bathe

(BR) Brigham

(C) Census Directory

(DAB) Dictionary of American Biography

(DS) Dichter and Shapiro

(E) Evans

(F) Fielding

(FR) Friedrich

(H) Hildeburn

(MC) McCulloch

(MK) McKay

(ME) Metzger

(M) Mott

(NT) New Trade Directory

(P) Petition of the Philadelphia Typographical Society, in Stewart's *Documentary History of the Early Organizations of Printers,* p. 865

(PH) Phillips

(R) Ritter

(SW) Scharf and Westcott

(SE) Seidensticker

(SH) Shoemaker

(SM) Smyth

(S) Stauffer

(T) Thomas

(W) Wroth

THE LIST

Abbott, David, bookseller, stationer.
128 Callowhill, 1811.
52 Green, 1813.
19 Cressons Alley, 1814, 1816–20.

Abel, Thomas, author-bookseller.
1761 (E).

Abercrombie, Thomas B., printer.
1802 (P).
19 Chestnut, 1804.
Juniper Lane, 1805–08, 1810–11, 1813–14, 1816–17.
Walnut near Eleventh, 1809.

Abercrombie, widow of Thomas, printer.
Juniper Lane, 1817.

Abrahams, William, printer.
23 Chestnut, 1813.
8 Pear, 1816–17.
12 Pear, 1818.
Also spelled Abrams.

Ackley, James, bookbinder.
South Broad, 1810.
7 Watkins Alley, 1811.
Broad, bet. George and Walnut, 1811.

Acock, William P., copperplate printer.
6 Randalls Court, 1818.
See also Cammeyer and Acock.

Adams, Dunlap, engraver.
Front, bet. Chestnut and Walnut, 1764 (S).

Adams, George, printer.
New, bet. Second and Third, 1785.

Adams, Jacob W., printer.
70 Mulberry, 1810.
66 Mulberry, 1811, 1813–14, 1817–20.

Adams, James, printer.
Arrived in Philadelphia, 1753 (MC).
In employ of Franklin and Hall, 1754–61. See *Pa. Gaz.*, Sept. 24, 1761.

Adams, John, printer.
Twelfth near Locust, 1803.
Walnut and Eleventh, 1804–05.
Eleventh and Locust, 1806–10.
Cor. Eleventh and Locust, 1811.

Adcock, William, vendue master.
S. E. cor. Second and Market, 1776 (*Pa. Gaz.*, Sept. 4), 1780 (*Pa. Gaz.*, July 19).

Addonis. *See* Hazard and Addonis.

Adleheit, William, papermaker.
With Saur 1 for a year or two, about 1744 (MC).

Airey, John, vender.
At the Post-Office, 1774 (E).

Aitken, James. *See* Akin.

Aitken, Jane, printer.
10 N. Third, 1796–97 (E).
20 N. Third, 1803–05.
62 N. Third, 1806–08.
71 N. Third, 1808 (*Aurora*, June 23), 1809–11, 1813–14, 1816.
1 S. Tenth, 1817.
127 Spruce, 1818–19.
Listed as "late printer" 1817–19. Successor to Robert Aitken, Sr.

Aitken, John, copperplate printer, music publisher, silversmith, bookseller, printer, musical repository.
67 S. Second, 1785.
60 S. Second, 1785 (DS).
Opposite the City Tavern, 1788 (*Pa. Packet*, July 17).
1789 (E), 1791 (E).
48 Chestnut, 1793.
Back 60 S. Second and 193 S. Second, 1794.
193 S. Second, 1796–98.
173 S. Second, 1797 (E).
47 S. Second, 1799, 1800 (NT).
36 S. Second, 1799 (DS).
33 S. Second, 1800, 1801–02 (DS), 1803–06.
96 N. Second, 1807.
76 N. Second, 1808–11.
Broad above Chestnut, 1813.

Aitken, Robert, engraver, printer, stationer, bookseller, bookbinder.
Front, 1769 (*Pa. Gaz.*, May 18).
Fourth door from Market in Front, 1771 (*Pa. Gaz.*, June 6).
Nearly opposite the London Coffee-house in Front, 1770–79 (E).
Market, three doors above the Coffee-house, 1780–87 (E).
12 Market, 1785.
Market, bet. Front and Second, 1785.
Pope's Head, Market, 1786 (*Pa. Gaz.*, Feb. 22), 1787 (*Pa. Gaz.*, April 25).
22 Market, 1791, 1794, 1798–1802.
1770–1802 (H).
See also Aitken, Robert, and Son.

Aitken, Robert, Jr., printer.
Pearsons Court, 1795–96, 1802–04, 1807, 1809–11.
Blackhorse Alley, 1798, 1800.
81 St. John, 1813.

Aitken, Robert, Jr., printer, *continued*
54 Ann (Northern Liberty) or back 81 Callowhill, 1814.
Kunckel near Wood, 1816–17.
60 Coates, 1818–20.
See also Aitken, Robert, and Son.

Aitken, Robert, Jr., bookbinder.
12 Quarry, 1813.

Aitken, Robert, and Son, printers.
Pope's Head, in Market, opposite the City Tavern, 1787–89 (E).
22 Market, 1790–97 (E).
22 Market and Blackhorse Alley, 1797.

Akerman, Samuel, printer.
1802 (P).
Richardsons Court, 1803–05.
See also Akerman and Hancock.

Akerman and Hancock, printers (Samuel Akerman and William Hancock).
Grays Alley, 1803.

Akin, James, engraver, copperplate printer, draftsman.
33 S. Second, 1794.
14 Carters Alley, 1799, 1800 (NT).
1795–1800 (S).
Powell, four doors from Fifth, bet. Spruce and Pine, 1797 (*Am. Daily Adv.*, July 20).
37 Pewter Platter Alley, 1801–03.
143 Walnut, 1803–05.
Schuylkill near the Upper Ferry, 1808 (*Aurora*, June 23).
32 Mulberry, 1811.
39 N. Sixth, 1813.
32 High, 1816–17.
166 Locust above Eleventh, 1818–20.
Directory lists Akin 138 High, 1808, but this is address of Phillip Garrett, who will receive orders for Akin to execute; *see Aurora*, June 23, 1808. No occupation listed for Akin 1816–17. Also spelled Aitken.

Albright, John, printer.
New, below Second and Third, 1785.

Albright, William, limner, landscape painter, ornamental painter.
189 Lombard, 1818.
S. E. cor. Lombard and Eighth, 1820.

Alchin, George. *See* Allchin.

Alexander, Cosmo, artist.
ca. 1770–71 (SW).

Alexander, John, printer.
1802 (P).
145 Spruce, 1803.

Alexander, John, printer, *continued*
Cauffmans Court, 1804–06.
Greenleaf Alley, 1807–08.
46 Cedar, 1809.
Rose Alley, 1811, 1813.
Back 129 Locust, 1811 (C).

Alexander, William, printer.
1802 (P).

Alexander, Wolfe, printer.
68 Vine, 1813.
194 Callowhill, 1814.
Burds Row, 1817.

Allain. *See* Allain and Blocquerst. *Also* Allain, Blocquerst and Wilson.

Allain and Blocquerst, publishers (Andrew Blocquerst).
1798 (E).

Allain, Blocquerst and Wilson, publishers (Andrew Blocquerst).
147 N. Second, 1798 (E).

Allardice. *See* Allerdice.

Allchin, George, bookbinder, paper gilder.
Near Chestnut in Strawberry, 1799.
Near Second in Blackhorse Alley, 1800–02.
40 Strawberry, 1803.
100 Race, 1804.
313 Market, 1805.
60 N. Fifth, 1807.
125 N. Fifth, 1809.
Near 17 Wagners Alley, 1810.
21 Wagners Alley, 1811 (C).
17 Wagners Alley, 1811.
262 Mulberry, 1813–14.
37 Walnut, 1816–17.
39 Walnut, 1818–19.
125 S. Second, 1820.

Allen, John William, printer.
45 S. Fifth, 1800 (NT), 1801.
69 S. Fifth, 1802–04.
82 Spruce, 1805.
83 Dock, 1806.
Laurel, 1807–10.
81 S. Fourth, 1810.
Cor. Chestnut and Sixth, 1811.
Cor. Chestnut and Schuylkill Sixth, 1811 (C).
York, 1813.
104 S. Second, 1814.
44 Wood, 1816–17.
Townsend Court, 1817–19.
126 Cherry, 1820.

Allen, William, engraver.
10 N. Fifth, 1818.

Allerdice, Samuel, copperplate printer, engraver.
40 Sugar Alley, 1793, 1795–96.
Clymers Court, 1798.
181 S. Second, 1799, 1800 (NT).
See also Scot and Allerdice.

Allien, Peter, typefounder.
Cedar below Twelfth, 1818.
Cedar above Ninth, 1819–20.

Allison, David, bookbinder and stationer.
Near 19 Pine, 1801.
12 Pear, 1802–03.

Allison, Walter, printer.
Raspberry Alley, 1816–17.
10 Raspberry Alley, 1818–20.

Alpin, George, bookbinder.
Near Chestnut in Strawberry, 1800 (NT).

Ames, ———, publisher.
Inquire 305 Arch, 1819.
See also Mitchell and Ames; *also* Mitchell, Ames and White.

Amies, Thomas, papermaker.
1807 (*Aurora*, Nov. 6).
185 S. Second, 1809–11, 1813–14.
Moved to the location of his mill, Montgomery Co., Lower Merion Twp., 1814 (*Aurora*, Dec. 8), 1815 (*Aurora*, Jan. 2), 1817 (*Aurora*, July 30).
Inquire 109 High, 1818–20.
Advertised treasury note paper and copperplate paper and improvements in papermaking. *See* July 30, 1817, *Aurora*.

Ancora, Pietro, drawing master.
Came to Philadelphia, 1800 (SW).
Corner of Walnut and Fifth, 1804–06.
53 S. Fifth, 1807–10.
158 Lombard, 1811, 1813.
246 S. Seventh, 1814.
79 S. Fifth, 1817–20.
See also Bell and Ancora.

Anderson, Hugh, engraver.
148 Cedar, 1811.
130 Cedar, 1813.
Francis Lane, 1814, 1816–17.
45 Coates Alley, 1818–19.

Anderson, Robert P., printer, bookbinder.
Bryans Court, 1816–17.
100 Cherry and 36 Chester, 1817.
Locust above Eighth, dwelling 36 Chester, 1818.
59 Locust, dwelling 145 S. Tenth, 1819.
12 S. Eighth, dwelling 200 Sixth, 1820.
See also Anderson, Robert and William; *also* Anderson and Meehan.

Anderson, Robert P. and William, booksellers.
169 N. Third, cor. of Vine, 1813.
Vine and Third, 1814.

Anderson, William, bookbinder.
189 N. Second, 1816.
102 Cherry, 1817.
Locust, first door above Eighth, dwelling 174 Locust, above Eleventh, 1818.
59 Locust above Eighth, 1819.
See also Anderson, Robert and William.

Anderson and Meehan, printers (Robert Anderson and ? John S. Meehan).
100 Cherry, 1817.
N. side of Locust, second door above Eighth, 1818.
59 Locust, 1819.
12 S. Eighth, 1820.

Anderton, John, bookseller, bookbinder, letter case and pocketbook maker.
At the London Book Store in Second, 1768 (T).
Connected with John Sparhawk (T).
See also Sparhawk and Anderton.

Anderton, Thomas, bookseller, stationer.
London Book Store, 1770 (*Pa. Gaz.*, July 12).
Market, opposite the lower end of the Jersey Market, 1771 (*Pa. Gaz.*, Jan. 31).
Opposite the Jersey Market, 1772 (*Pa. Gaz.*, Jan. 16).
See also Sparhawk and Anderton.

Andrews, Benjamin, bookbinder.
22 Moravian Alley, 1808.
171 N. Second, 1809.

Annard, Alexander, bookseller.
Second, near the Church, 1740 (*Pa. Gaz.*, Sept. 25); 1741 (*Pa. Gaz.*, June 4).

Annesley. *See* Freeman, Annesley and Co.

Anness, Samuel, wood engraver.
160 South Front, 1818.

Anthony, Henry, printer.
Apprenticed to Anton Armbrüster and later traded to Bradford for five reams of paper. Remained with Bradford a half year and then absconded (MC).

Aphran, Ephriam, printer.
100 N. Fourth, 1798.

Apple, Adam, paper stainer.
Schuylkill Front, above Arch, 1818, 1820.

Apple, Jacob, Jr., paper stainer.
Mulberry, bet. Schuylkill Front and Second, 1814, 1816–17.
Schuylkill Front, above Arch, 1818–20.

Applegate, John, printer.
142 N. Third, 1809.

Arbuckle, James, printer.
77 N. Fifth, 1806–07.

Archer, Joseph, auctioneer.
34 S. Front, dwelling 36 N. Front, 1820.
See also Jennings, Jones and Co.

Armbrüster, Anton, printer, publisher.
In business with Godhart Armbrüster, 1748–53 (T).
Wohnhaft in der Arch-Strasse, 1751–53 (E).
Third, 1753–56 (T).
1754–55 (SE).
In der 4ten Strasse, 1756–59 (E).
1758–60 owned his own press (T).
1760 failed and became printer for Weiss and Miller (T).
Moravian Alley, near the Bretherns Church, 1762 (*Pa. Gaz.*, July 15).
Moravian Alley, 1763 (SE), 1764 (E).
Arch, 1764 (SE), 1765 (E).
1764 failed again (T).
Race, 1765–67 (E).
Third, 1768 (E).
See also Armbrüster and Hasselbach; *also* Franklin and Armbrüster.

Armbrüster, Godhart, publisher.
Began printing, 1743 (T).
Race, 1746–52 (T).
Wohnhaft in der Arch-Strasse, 1746–50 (E).
In business with Anton Armbrüster, 1748–53 (T).
See also Franklin and Armbrüster.

Armbrüster, Henry, printer.
69 N. Sixth, 1809.

Armbrüster, Peter, printer.
Back 152 Race, 1806–07.
189 N. Front, 1808–10.

Armbrüster and Hasselbach, printers (Anton Armbrüster, Nicholaus Hasselbach).
In Moravien-Alley, nacht der Bruder Kirche, 1762 (E).

Arthur, James, bookbinder.
Eleventh below Vine, 1818–20.

Ashbury. *See* Coke and Ashbury.

Ashmead, Benjamin, paper stainer.
258 S. Second, 1793.

Ashmead, John, paper hanger, playing card maker, paper stainer.
Third, bet. South and Lombard, 1785.
171 S. Third, 1791.

Ashmead, John . . . , *continued*
282 S. Second, 1793.
71 Lumber, 1794.
South, bet. Fourth and Fifth, 1797.
See also Rivers and Ashmead.

Ashmead, John, trader, auctioneer, commission merchant.
115 Lombard, 1811.
22 S. Second, 1813.
Cor. Lombard and Second, 1814, 1816–18.
50 Lombard, 1819–20.

Ashmead, John, vendue store.
Second, a little above Vine, 1771 (MK).

Aspell, R. C., engraver.
30 Cherry, 1813–14.

Aspin, George, paper stainer.
300 S. Fourth, 1820.

Asplund, John, author-bookseller.
1792 (E).

Atkins, Samuel, bookseller.
1685 (E).

Atkinson, Samuel C., printer.
53 High, 1818.
Back 53 High, 1819–20.
See also Hall and Atkinson.

Auner, Joseph G., bookbinder.
79 Cherry, 1820.

Aurora Book Store (frequently listed as Duane's Book Store).
Franklin Court and 106 Market, 1801–09 (*Aurora*).

Austin, Alexander, engraver.
Next 45 George, 1803.

Austin, Galen L., printer.
Ofc. back 39 Cherry, dwelling 34 Chester, 1819–20.

Austin, John B., printer.
87 N. Front and 382 S. Second, 1807.
284 S. Second, 1807, 1811.
102 N. Second, 1813.
65 Lombard, 1814.

Austin and Chardon, paper and stationery warehouse (S. Austin and Anthony Chardon).
85 Chestnut, 1806 (*Aurora*), 1807 (*Aurora*, Nov. 4).

Ayme, Francis, miniature painter.
140 S. Fifth, 1805–08.

Bache, Benjamin Franklin, printer, typefounder, publisher.
Franklin Court, Market, 1775–94 (T).
1788–89 (E).
Up Franklin Court, Market, bet. Third and Fourth, 1790–92 (E).
112 Market, 1793–98.

Bache, Margaret H., publisher.
1798 (BR).
112 Market, 1799, 1800 (NT).

Bache, Richard, publisher.
116 Chestnut, 1818–20.
See also Bache and Norvell.

Bache, W., profile maker, miniature maker.
1812 (*U. S. Gaz.*, Jan. 30).

Bache and Norvell, editors and publishers (Richard Bache).
Carpenters Court, 1820.

Bacon, Allyn, and Co., music publishers.
1½ S. Fourth, 1814.
11 S. Fourth, 1816–20.
Famous music store (Allyn Bacon). *See also* Bacon and Hart.

Bacon, George, music engraver.
1815 (F).
18 S. Twelfth, 1817.
11 Powell, 1819.
11 S. Fourth, 1820.
See also Bacon, Allyn, and Co.; *also* Bacon and Hart.

Bacon, J., auctioneer, commission merchant.
1815 (*U. S. Gaz.*, July 15).
39 Front, 1816.
With T. B. Freeman, 1816.

Bacon, Joshua Butters. *See* Perkins and Bacon.

Bacon and Hart, music store (Allyn Bacon, ? George Bacon, Abraham Hart).
11 S. Fourth, 1819–20.

Baddell, John, parchment-maker.
14 Franklin, 1820.

Badger, Stephen, printer.
Back 245 Callowhill, 1818.
262 Cedar, 1819.

Bailey, Francis, engraver, typefounder, printer, publisher.
Front, above Vine, 1778 (*Pa. Gaz.*, Jan. 20).
Rue de Marche, 1779 (E).
Market bet. Third and Fourth, 1779–83 (E).
At Yorick's Head, in Market, 1783–89 (E).
In der Marckt-Strasse, Zwischen der Dritten- and Vierten-Strasse, 1784 (E).
65 Market, 1785.

Bailey, Francis . . . , *continued*
At Yorick's Head, 116 Market, 1790–92 (E).
116 Market, 1793–94 (E), 1798–99 (E), 1800.
1801, 1809 (MC).
24 N. Eighth, 1810.
56 N. Fourth, 1811, 1813.
197 Walnut, 1814.
33 Locust, 1817.
See also Bailey, Francis and Robert; *also* Bailey and Lang.

Bailey, Francis and Robert, printers, booksellers.
116 High, 1795–99 (E).

Bailey, Lydia R. (widow of Robert Bailey), printer.
13 N. Alley, 1809–11.
10 N. Alley, 1813–14, 1816–20.

Bailey, Robert, printer.
84 Crown, 1807–08.
Died 1807 (MC).
See also Bailey, Francis and Robert.

Bailey and Lang, printers, booksellers (Francis Bailey and Thomas Lang).
1793 (E).

Baily, A., artist.
98 N. Third, 1811.

Baine, John (the grandfather), typefounder.
1785–90 (T).
Also spelled Bayne and Bane.

Baine, John (the grandson), typefounder.
1785–90 (T).
Also spelled Bayne and Bane.

Baine, John, typefounder.
38 Pine, 1791, 1793.
145 Walnut and 18 Lombard, 1794.
71 Lombard, 1795–96.
Also spelled Bayne and Bane. (? John Bayne, the grandson.)

Baird, Patrick, vendue master.
At the Coffee-house, 1736 (*Pa. Gaz.*, Nov. 25 – Dec. 2); 1738 (*Pa. Gaz.*, Oct. 12–19); 1739 (*Pa. Gaz.*, July 26 – Aug. 2).

Baisch, Ernst Ludwig, bookseller.
In der Zweyten-Strasse, nahe bey der Rees-Strasse, 1774–75 (E).

Baker, Godfrey, and Co., booksellers.
59 Race, 1791, 1792 (E), 1793–94, 1795–96 (E).

Baker, John, bookseller, stationer.
127 N. Front, 1795–96.
See also Baker, John and Samuel.

Baker, John and Samuel, bookbinders, stationers.
Sterling Alley, bet. Cherry Alley and Race, 1785.

Baker, Samuel, bookbinder.
70 Elm, 1793.
See also Baker, John and Samuel.

Baker, Sylvanus, copperplate printer.
265 Race, 1819.
11 S. Fourth, 1820.
Note that the address for 1820 is that of Bacon and Hart and Bacon, Allyn, and Co.

Baldwin, John, bookbinder.
28 Sugar Alley, 1820.

Bane, John. *See* Baine.

Barbaud, Auguste, portrait painter.
101 Lombard, 1818.

Barbaud, J. J. A., portrait painter.
55 Lombard, 1820.

Barber, Henry, printer.
1775 Printed broadside on butchery by the British troops, which is the only Barber imprint from Philadelphia known to be extant (ME).

Barker, Peter, bookseller.
1770 (E).
1774 (E).
In Chestnut, 1779 (E).

Barker, William, engraver.
87 N. Third, 1795–96.

Barker, William, engraver.
Cor. of Ninth and Race, 1800 (NT), 1801.
114 N. Ninth, 1802–03.

Barkley, John, bookseller.
At the sign of the Bible in Second, 1741 (*Pa. Gaz.*, June 11); 1742 (*Pa. Gaz.*, Jan. 6).

Barnes, Aaron, printer.
300 Vine, 1820.

Barnes, Mrs. P., artist.
Springland, 1813–14 (A).

Barnhurst, Thomas, copperplate maker.
96 S. Eighth, 1813.

Barnhurst, Thomas and Joseph, brass founders, diesinkers.
17 Filbert, 1816–18.
Filbert near Broad, 1819–20.

Barnhurst and Walker, brass founders, diesinkers (Thomas and Joseph Barnhurst).
1814.

Barnitt, Thomas, Columbian printing press manufacturer, turner in brass and iron.
198 N. Front, 1810–11, 1813–14, 1816–20.
See also Clymer and Barnitt.

Barrackman, John, printer.
174 N. Fifth, 1795–96.

Barralet, John James, engraver, artist.
About 1795 (SW).
Second, bet. Christian and Queen, 1797.
S. Second, bet. Catherine and Queen, 1798.
30 N. Tenth, 1799–1800.
Eleventh and Filbert, 1801.
Filbert above Tenth, 1802–03.
Filbert and Tenth, 1804.
46 Filbert, 1805–07.
1812 (*Aurora*, March 4).
Callowhill, cor. of Twelfth, 1814.
Catalogue of Pa. Academy of Fine Arts June, 1820, says he died in 1812.
Exhibited 1812–14 (A).

Bartello, ———, portrait painter.
Painted portraits from which engravings might be made; employed by T. B. Freeman, 1796 (SW).

Barton, Benjamin Smith, author-bookseller, editor, professor.
86 N. Sixth, 1794–96.
86 N. Fifth, 1797.
44 N. Fifth, 1798–99, 1804.
184 Mulberry, 1804–07.

Bartram, Archibald, printer.
58 N. Second, 1795–96, 1803, 1805–08.
65 Arch, 1799, 1800 (NT).
1804 (SM).
See also Budd and Bartram.

Bascom, Samuel A., bookseller.
13 Little George, 1818.
Cor. Carpenter and Sixth, 1819 (*Aurora*, Oct. 23).
28 S. Sixth, cor. Carpenter, 1819.
Carpenter and Decatur, 1820.

Bashford, Norbury, bookbinder.
1 Elbow Lane, 1818–19.

Bastian, Joseph, paper stainer.
8 S. Broad, 1816–17.

Bastian, Joseph, Jr., paper stainer.
8 S. Broad, 1818.
12 S. Broad, 1819–20.

Bataud, Isaac. *See* Butaud.

Bate, Thomas. *See* Boate.

Bayard, Andrew, auctioneer.
1805 (*U. S. Gaz.*, Dec. 11).
15 S. Front and 131 Walnut, 1806–08.
15 S. Front, 1809.
See also Pettit and Bayard.

Bayard, John, auctioneer.
At the house of Joseph Stanbury in Front, 1781 (*Pa. Gaz.*, Jan. 17).
At Robert Bell's in Third, 1782 (*Pa. Gaz.*, Jan. 30).
1783 (*Pa. Gaz.*, April 26).
Northern Liberty auction store, Vine and Third, 1784 (*Pa. Gaz.*, March 10).

Bayne, John. *See* Baine.

Beam, Joseph, sign painter.
Fifth, bet. Arch and Market, 1765 (*Pa. Gaz.*, Feb. 7).

Bechtel, Peter, papermaker.
Cresheim Creek, Germantown, 1809 (SH).

Bechtels, John, pamphlet seller.
Germantown, 1742 (*Pa. Gaz.*, Nov. 4).

Beck, George, landscape painter.
106 Walnut, 1798.
S. Fifth near Chestnut, 1799–1800.
21 S. Fifth, 1800 (NT), 1801.
Near 51 S. Fifth, 1802–07.

Beck, William C., stationer.
77 S. Sixth, 1820.
See also Beck and Stewart.

Beck and Stewart, stationers (William C. Beck, Samuel M. Stewart).
S. W. cor. Walnut and Third, 1820.

Becker, Gottfried and Co. *See* Baker.

Bedford, Joseph, printer.
Margetta, 1802.
1817 (*Aurora*, Oct. 23).
70 N. Eighth, 1818–20.

Bedwell, Thomas, printer.
1800 (BR).

Beebe, Lewis, printer.
Back 49 Pine, 1818.
Pryors Court, 1819.
Quince above Spruce, 1820.

Beeson, Titus, printer.
Back 60 Shippen, 1811.

Behan, Thomas, portrait painter.
31 N. Eighth, 1810–11.

Behm, ———, letter press and copperplate printer.
1748–(ca.) 1751 (MC).
Worked with Godhart Armbrüster.

Belair, Lewis D., bookseller.
S. W. cor. Sixth and Chestnut and dwelling 8 Wood, 1818–20.

Bell, C. *See* Bell and Ancora.

Bell, George, printer.
Barnards Court, 1816–17.
Vine near Thirteenth, 1817–18.
44 Queen, 1819–20.

Bell, Robert, printer, book auctioneer, print seller.
1767–84 (T).
Near Front in Market, or Second near Vine, 1768 (*Pa. Gaz.*, April 14).
At John Hart's, Southwark, 1769 (*Pa. Gaz.*, Jan. 5); 1770 (*Pa. Gaz.*, March 15).
At late Union Library in Third, 1768–75 (E).
Next to St. Paul's Church in Third, 1775–78 (E).
Third, 1779–84.
Died 1784, Sept. 23. For sale of Robert Bell's books by the administrators *see* 1785 *Pa. Packet*, March 15.

Bell, Robert, printer.
1797 (E).

Bell, Robert, printer.
94 Spruce, 1813–14.
Christian above Seventh, 1816–17.
26 Spruce, 1817–18.
Christian above Eighth, 1819.
Christian above Passyunk Road, 1820.

Bell and Ancora, art gallery (C. Bell, Pietro Ancora).
175 Chestnut, 1819 (*Aurora*, May 1).

Bembridge, Henry, artist.
Some time after 1774 (SW).

Benise, Valentine, vendue cryer.
Hoffman's Alley, 1798.

Bennet, Joel B., printer.
67 N. Fifth, 1814.
10 Meyers Court, 1816–19.
11 Quarry, 1820.

Bennet, John, copperplate printer.
Back of 18 S. Sixth, 1799, 1800 (NT).
21 N. Sixth, 1800–01.
40 St. Johns, 1802.
93 N. Fifth, 1803–04.
160 Race, 1805–08.
Richardsons Court, 1809.
Richardsons Court and 3 Sterling Alley, 1810–11.
111 Vine and 3 Sterling Alley, 1813.
156 N. Fifth, 1814.
13 Cressons Alley, 1816–17.

Bennet, John, copperplate printer, *continued*
Mulberry, 1820.
See also Bennet and Stevens; *also* Bennet and Means.

Bennet, John B., bookbinder.
6 S. Alley, 1811 (C).
125 Cedar, 1814, 1816–17.

Bennet, Joseph, stationer.
31 Market, 1811.
6 South Alley, 1811 (C).
See also Bennet and Walton.

Bennet, Titus, bookseller.
31 Market, 1809–11, 1813–14, 1818.
31 Market and 121 Mulberry, 1811 (C).
37 Market, 1819–20.
See also Bennet and Walton.

Bennet and Means, copperplate printers (? John Bennet, John Means).
18 N. Seventh, 1800 (NT).

Bennet and Stevens, copperplate printers (John Bennet, ? Samuel Stevens).
Sterling Alley, 1817.

Bennet and Walton, booksellers, stationers (? Joseph Bennet, Titus Bennet, Joseph Walton).
1806 (*U. S. Gaz.*, Dec. 15).
31 Market, 1807–11, 1813–14.
37 Market, 1816–20.

Benson, Peter, vendue master.
Cor. Arch and Second, 1796 (*Am. Daily Adv.*, Oct. 19).
Third opposite Dock, 1796 (*Am. Daily Adv.*, Oct. 31).
74 S. Fourth and bet. Fifth and Sixth in Spruce, 1797.
74 S. Third, 1798.
See also Hiltzheimer, Thomas, and Co.; *also* Benson and Yorke.

Benson and Yorke, auctioneers (Peter Benson, Samuel Yorke).
39 S. Front, 1799–1800.

Bently, John, printer.
60 S. Fourth, 1791.

Berchley, Benjamin. *See* Birchley.

Beresford, Robert H., printer.
268 Mulberry, 1810.
Sansom above Eighth, 1811.
134 S. Fourth, 1813–14.
182 Pine, 1816–18.
7 Little George, 1819.
20 George, 1820.

Berger, Charles, printer.
1776 (E).
See also Mesplet and Berger.

Bernard, John, printer.
1802 (P).

Berriman, Jacob, printer.
3 Laetitia Court, 1794, 1797.
11 Carters Alley, 1801.
1802 (P).
See also Berriman, Jacob R., and Co.; *also* Wrigley and Berriman.

Berriman, Jacob R., and Co., printers.
149 Chestnut, 1796.

Bevan, John, paper stainer.
Arch near Juniper, 1817.

Beveridge, John, author-bookseller.
1765 (E).

Bey, Jacob, typefounder.
1772–74 Worked for Saur 2nd (T).
Germantown, 1774–89 (T).
1793 Engraver at the Mint (T).

Beyere, J. F., teacher of French, drawer of maps.
Second above Market, 1785.

(To be continued)

First Fruits

An Exhibition of First Editions of First Books by English Authors in the Henry W. and Albert A. Berg Collection

By John D. Gordan

PART II — *Conclusion*

Jane Austen

Sense and Sensibility: A Novel. By a Lady. London: Printed for the Author, by C. Roworth, and Published by T. Egerton, 1811.

Experience afforded Jane Austen (1775–1817) only a "little bit (two inches wide) of ivory," as she put it, to work on, but she worked "with so fine a brush" that no other English novelist has surpassed her in truth of characterization. The daughter of a parson, she spent her youth in the rectory at Steventon, was never married and never moved in sophisticated circles. The greatest events of her life were visits to Bath. Within this limited society she observed customs and types with an exact eye and described them with ironic humor.

Though Jane Austen began writing as a child, she was slow to win publication and an audience. Her first published work, *Sense and Sensibility,* was written in 1797–1798 but not published until 1811. A satirical comparison of the young lady of common sense and the young lady of feeling, it had grown out of an early story called *Elinor and Marianne* and told in the form of letters. Like *Sense and Sensibility,* all her novels had to wait for a publisher and were published anonymously. *Pride and Prejudice* was sixteen years in manuscript, and though *Northanger Abbey* was sold for £10 five years after it was completed, she bought it back later — unpublished.

If publishers and readers were slow to recognize her worth, the most perspicacious of her contemporaries immediately understood her rare qualities. "The big bow-wow I can do myself like any one going," observed Scott in comparing his work with hers, "but the exquisite touch which renders commonplace things and characters interesting from the truth of the description and the sentiment is denied me."

John Keats

Poems. London: Printed for C. & J. Ollier, 1817.

John Keats (1795–1821) presents a striking example of the democracy of genius. The poet was born in a livery stable which was owned by his maternal grandfather and in which his father had risen to be head ostler and had married his employer's daughter. His parents were intelligent people who educated their children as well as they were able. In 1810 the boy was apprenticed to a surgeon and later studied medicine at Guy's and St. Thomas' Hospitals. Friendship with Leigh Hunt, the poet and journalist, and Benjamin Hayden, the painter, developed his artistic interests, and in 1817 he abandoned medicine for poetry. While nursing a younger brother, Tom, who died in 1818, he contracted tuberculosis. A trip to Italy did not restore his health, and he died in Rome at the age of twenty-six, leaving letters and poems which posterity slowly recognized as some of the finest in English.

In the winter of 1816–1817 Hunt published some of Keats' sonnets in his paper the *Examiner,* and in March, 1817, Keats brought out his first book, *Poems,* which is dedicated to Hunt. Shelley helped him find a publisher in the Olliers, who accepted the book though it contained only one poem of genius, the sonnet on Chapman's Homer. Despite the poor sale of *Poems,* Keats committed himself to a literary career.

This copy carries an inscription: "to C. Wilkinson from the Author." Wilkinson may be the lawyer in whose office Keats' younger brother George is known to have worked. Another copy in original boards is also in this exhibition.

Thomas Babington Macaulay, Baron Macaulay

Pompeii. A Poem which Obtained the Chancellor's Medal at the Cambridge Commencement July, 1819 [Cambridge, 1819].

Macaulay (1800–1859) was one of those fortunates who early achieve fame and heap up honors with the years. The son of a distinguished abolitionist and philanthropist, he made a brilliant record at Trinity College, Cambridge. At twenty-five he won instant reputation with an article on Milton in the *Edinburgh Review,* to which he became the most important contributor. Known as a fascinating conversationalist, he soon acquired fame as an orator in the House of Commons during the great wave of reform of the 1830s. His career was of the happiest, bringing him high political office and high literary rewards. For the third and fourth volumes alone of his *History of England* he received one check of £20,000 from his publishers.

Macaulay had scribbled voluminously as a schoolboy, and his father published one of his son's essays in the *Christian Observer,* an abolitionist monthly which he edited. But his first separate publication was the poem *Pompeii,* with which he won the Chancellor's medal at Cambridge in 1819. *Pompeii* shows an interest in Roman antiquities which Macaulay was to develop in *Lays of Ancient Rome,* 1842.

The award of a gold medal for the best ode or poem in heroic verse, in English, on a set subject was made by the Duke of Gloucester, Chancellor of the University of Cambridge from 1811 to 1834, and continued by succeeding chancellors. The first award was in 1813 and Macaulay was the seventh winner. At one point, early in his parliamentary career, he was so hard up that he had to sell his medal for the value of the gold.

Elizabeth Barrett Browning

The Battle of Marathon. A Poem. London: Printed for W. Lindsell, 1820.

Few literary love stories are so well known as that of Elizabeth and Robert Browning. Elizabeth Barrett (1806–1861) was the eldest daughter of a wealthy, idolizing and tyrannical father. As she was a precocious child with a natural fondness for books, lessons and writing, it was easy for her to drift as a young woman into a life of semi-invalidism. From such a life and from the despotism of Mr. Barrett, Robert Browning rescued her in 1846. The Brownings were ideally happy in their life together in Italy, writing poetry, raising their son Pen and making occasional trips to England. But it was a source of grief to Mrs. Browning that her father would never communicate with her after her marriage.

Elizabeth Barrett's first published volume, *The Battle of Marathon,* indicates her precocity and her father's pride. Her study of Greek led her to write the first draft of the poem before she was in her teens. "The Greeks were my demi-gods," she declared, "and haunted me out of Pope's Homer until I dreamt more of Agamemnon than of Moses the black pony." Later she rewrote the poem, and her adoring father had it printed in an edition of fifty copies when she was fourteen.

Edward Bulwer-Lytton, Baron Lytton

Ismael; an Oriental Tale. With Other Poems. London: Printed for J. Hatchard, 1820.

Edward George Earle Lytton Bulwer-Lytton (1803–1873) began life as a romantic hero. He was a delicate and neurotic child. In his teens he had an unhappy love affair with a girl who was married off to another by her cruel parents and who died about the time the novelist entered Cambridge. He published several volumes of juvenile poetry of Byronic tone. He was a fashionable dandy. Against family opposition he married an Irish beauty, Rosina Doyle Wheeler, with whom he quarreled passionately and publicly.

When his mother thereupon curtailed his allowance in 1827 he set to work in earnest upon a literary career that extended to eight plays, nine volumes of poetry, seventeen miscellaneous works, twenty-seven novels and the editorship of two magazines. In addition he embarked upon an active political life in 1831 as a liberal M. P., held important public office, and ended as a distinguished conservative member of the House of Lords.

His first book was *Ismael,* poems "written between the age of thirteen and fifteen" and full of such Byronic echoes as the lines "To Lady C. L.," one of his lordship's more spectacular

mistresses. It was published while he was still a schoolboy through the indulgence of his mother, who paid for the volume and the encouragement of his teacher Mr. Wallington, who also cultivated the boy's interest in politics. *Ismael* was dedicated to the "British Public" and begged "their applause." This copy is in the original boards.

Thomas Carlyle

The Life of Friedrich Schiller. Comprehending an Examination of His Works. London: Printed for Taylor & Hessey, 1825.

The role of the dictator in the contemporary world has recently focused attention on Carlyle's enthusiasm for heroes, hero-worship and the heroic in history. Born in 1795 of rough, sturdy stock with a typically Scotch feeling of family solidarity, he gave up his study for the ministry in his mid-twenties. In this spiritual crisis he was supported by his parents and soothed by his study of the German philosophers, particularly Goethe. The next fifteen years were years of struggle against poverty and for recognition, in which he was sustained by his wife, the delightful and brilliant Jane Baillie Welsh, whom he married in 1826. Not until the publication of his *French Revolution* in 1837 was his literary and financial position assured. But political disagreements, ill-health and misunderstandings with Mrs. Carlyle tempered the pleasures of success and fame which were his until his death in 1881.

Though Carlyle had previously published straight translations, his first book was his *Life of Schiller,* 1825. The biography had been undertaken for the *London Magazine,* at sixteen guineas the sheet, as the first of a series of "portraits of men of genius and character," a project with a natural appeal for a hero-worshipper. As *Schiller's Life and Writings,* it appeared serially from October, 1823, to September, 1824, before it was published in book form in 1825 by Taylor and Hessey, proprietors of the *London Magazine.* Carlyle's name was not connected with the enterprise, but the study won the commendation of Goethe.

Autograph letter from Carlyle to John Taylor, dated Birmingham, July 29, 1824.

The third and longest part of *Schiller's Life and Writings* had begun in the July issue of the *London Magazine* when Carlyle wrote this letter to John Taylor of Taylor and Hessey about book publication. "I have got a copy of his works beside me, which I have been glancing over; and I feel anxious to commence the business of remoulding and enlarging, in due form." The reworking of the serial text seems to have predominantly consisted of the additions of translations of scenes from Schiller's *Don Carlos, Wallenstein, The Maid of Orleans* and *William Tell,* with some rewriting, as in the final section on the German poet's character.

Carlyle went on to suggest that his publishers pay him £60 for the first thousand copies printed of *The Life of Schiller,* and to propose some further translations from Goethe, whose *Wilhelm Meister's Apprenticeship* he had just translated.

Alfred, Lord Tennyson

Poems, by Two Brothers. London: Printed for W. Simpkin and R. Marshall, and J. and J. Jackson, Louth, 1827.

Though Tennyson (1809–1892) lived in every decade of the nineteenth century, he took little direct part in the life of his time. One of the three poetically gifted sons of a Lincolnshire clergyman, he resided by circumstance and preference in various parts of rural England. Despite a retiring disposition he was a friend of the literary great of his long day. Because of unsure investments and the indifferent sale of his early poems, he was too poor to marry his fiancee until 1850, after a ten years' engagement. At this time, however, his position was acknowledged with the laureateship and he came to represent poetry to most of the English-speaking world for the rest of his life.

Before he entered Trinity College, Cambridge, he and his two older brothers, Frederick (1807–1898) and Charles (1808–1879), published together anonymously a volume with the title of *Poems by Two Brothers,* 1827, as most of the poems were by the two younger boys. Alfred's contributions had been written when he was between fifteen and seventeen. Jackson, a bookseller

of Louth, Lincolnshire, their mother's early home, paid them £20 for the poems, half of which sum was to be taken out in books.

Both copies in this exhibition are in the original boards.

Robert Browning

Pauline; a Fragment of a Confession. London: Saunders and Otley, 1833.

Unlike his early idol Shelley, Browning (1812–1889) was fortunate in having a father who, though a man of business employed at the Bank of England for fifty years, was of strong artistic and literary taste and encouraged his son in a literary career. The poet had little education outside his father's extensive library. He was able to travel, to write poetry, and to try for a popular success as a playwright. When he married Elizabeth Barrett in 1846, she was much better known than he. The happiness of their marriage was never clouded by literary jealousy. After her death in Florence in 1861 he lived much of his life in England in order to supervise his son's education and continued to write copiously. He returned to Italy and died there, though he never revisited Florence.

Browning's father had tried unsuccessfully to find a publisher for the compilation of verse which the poet had put together at the age of twelve, but *Pauline* was his first publication. It reflects his admiration for Shelley and in its use of narrator and listener points toward his later dramatic monologues. He brought the volume out so anonymously that even his parents were not in on the secret. The cost was met by his aunt Mrs. Silverthorne.

Two copies of the first edition, believed to be in original boards, are shown here.

Charles Dickens

Sketches by "Boz," Illustrative of Every-Day Life, and Every-Day People. Illustrations by George Cruikshank. [First Series] London: John Macrone, 1836.

The road to success for Charles Dickens (1812–1870) led from a childhood of miserable poverty, during which his family saw the inside of a debtors' prison, to international pre-eminence as a novelist. Popularity came quickly. After a brief period of contributing to periodicals, he hit his stride with the Pickwick Papers, which commenced in April, 1836. In 1842 he made a triumphal visit to the United States and a second trip in 1867–1868. Somehow, in the intervals of writing his novels and editing his magazines, *Household Words* and later *All the Year Round*, he found time for a large family, a host of friends, amateur theatricals and public readings from his stories. His last years were darkened by trouble with Mrs. Dickens over another woman and by illness brought on by overwork in providing for his heavy expenses.

Dickens' first published work, *Sketches by "Boz,"* appeared in February, 1836, and was composed of pieces which he had contributed to periodicals like the *Monthly Magazine* and the *Evening Chronicle*. These sketches, generally humorous, of characters, places and customs reveal the descriptive power he was to develop fully in his novels.

Dickens first used the pseudonym Boz in the *Monthly Magazine* for August, 1834. Its origin was explained by John Forster, the novelist's official biographer: "This was the nickname of... his youngest brother Augustus, whom in honour of the *Vicar of Wakefield* he had dubbed Moses, which being facetiously pronounced through the nose became Boses, and being shortened became Boz."

Autograph letter from Dickens to George Thomson, dated London, February 27, 1836.

This letter accompanied a copy of *Sketches by "Boz,"* believed to be the one in this exhibition, which the budding novelist sent to his wife's grandfather, George Thomson (1757–1851). Thomson had been a friend of Robert Burns' and had himself edited *A Select Collection of Original Scottish Airs for the Voice* in several volumes. As Dickens and Catherine Hogarth were not married until April 2, 1836, Boz was making an early effort to please his in-laws. His father-in-law, George Hogarth (1783–1870) had been a friend of Sir Walter Scott's, was on the staff of the *Evening Chronicle* and was also a writer on musical subjects.

Autograph letter from Dickens to George Cruikshank, probably written in London in January, 1836.

Dickens had been introduced both to Macrone, his first publisher, and to George Cruikshank (1792–1878), the eminent illustrator and caricaturist, by his friend the novelist William Harrison Ainsworth (1805–1882). Boz's gratitude for the support which plates by an already established artist like Cruikshank gave the *Sketches* is recorded in the "Preface." The letter shown here indicates that the writer submitted the text of his acknowledgments to the illustrator before sending it to the publisher: "As I have mentioned your name in the accompanying little preface to my book, I think it better to inclose it for your perusal, although I hope you will find nothing in it to object to. It will be sent to the printer's in the course of tomorrow..."

Autograph letter from George Cruikshank to John Macrone, probably written in London in November or December, 1835.

All did not go smoothly between the publisher, author, and illustrator of *Sketches by "Boz."* Dickens' letters to Macrone indicate that he was none too punctilious about keeping appointments with the artist and that he complained about the desultory way in which drawings were being made. This rough draft of a letter presents Cruikshank's side of the case: "...regret this unpleasant turn in the state of affairs — but I must repeat that there is not any blame can attach itself to me — it is true I have re^{d} two sketches but what beyond making memoranda — after reading them which I did the moment I re^{d} them — I should not have dreamt of making designs until I had the whole of the Sketches... The arrangement with Mr. Dickens was that I was to have the choise [*sic*] of a quantity of 'Sketches' to select subjects from...and in order that the work might be got out in good time I was to have been supplied...with the copy some months back."

Included is a list in Cruikshank's hand of subjects for the illustrations for the two volumes of *Sketches by "Boz."*

William Makepeace Thackeray

Flore et Zephyr. Ballet Mythologique. Par Théophile Wagstaff. London: J. Mitchell, 1836.

Though Thackeray had contributed to amateur and professional periodicals, his first independent publication was *Flore et Zephyr,* dated March 1, 1836, but not issued until April. Here in nine plates with mock-serious captions in French he pointed up, with the ironic humor found in his later prose, some of the perennial nonsense of ballet. This copy is untinted and hence believed to be earlier than those that are tinted.

The little series of satirical lithographs belongs to the period when Thackeray was still hoping to make his name and fortune as an illustrator. When he applied to Dickens in April, 1836, soon after the publication of *Flore et Zephyr,* for the commission of illustrating the Pickwick Papers, he was not engaged. Though he had little success in illustrating other men's books, he illustrated many of his own throughout his literary career.

Born in India in 1811 and educated in England at the Charterhouse and Trinity College, Cambridge, Thackeray tried not only illustrating but also law and newspaper work before he found his talent for writing fiction. His forte was social satire. Though he achieved a success second only to Dickens' with his novels and his lecture tours, two of which brought him to the United States, his was not a happy life. The insanity of his wife, which developed four years after their marriage, cast a shadow over him until the day of his death, December 23, 1863.

Another copy.

This tinted copy of *Flore et Zephyr* is opened to the plate entitled "Reconciliation de Flore & Zephyr," a subject handled with the finest dead-pan humor. On a summer vacation from Cambridge in July, 1829, Thackeray had been to the ballet at the Opéra in Paris and had seen "a certain dancing damsel yclept Taglioni who hath the most superb pair of pins, & maketh the most superb use of them that ever I saw dancer do before. Then there is Paul who will leap you quite off the perpendicular & on the horizontal & recover his feet with the greatest dexterity." It may have been "Flore et Zephyr" in which he saw the famous Taglioni (1804–1884) and Paul, and he may have had them distantly in mind when he produced his parody in 1836.

Autograph letter from Thackeray to William Jerdan, dated London, April 22 [1836].

According to this letter Thackeray sent his friend William Jerdan (1782–1869), the editor of the *Literary Gazette* from 1817 to 1850, a copy of *Flore et Zephyr* and begged "a little puff for the accompanying caricatures... As to their merits, being a modest man, I am dumb; but that is no reason why my friends shd. be silent." Despite the wit with which he made the request, Thackeray felt a little awkward and wrote "Private" above the address.

John Ruskin

Salsette and Elephanta: A Prize Poem, Recited in the Theatre, Oxford; June 12, 1839. Oxford: J. Vincent, 1839.

It might be said that John Ruskin (1819–1900) was dedicated by his parents to an intellectual life as the infant Samuel was dedicated to religion. The precocious boy was given every educational advantage, including continental travel and lessons in painting, that a prosperous wine business could provide. His only formal education was at Christ Church, Oxford. At twenty-four he made a sensation with his first mature study, *Modern Painters*. For the next thirty-five years he added steadily to his reputation as an advanced critic of painting and architecture, which led to his being appointed Slade professor of fine art at Oxford in 1869. His study of the arts as social phenomena awakened his interest in the working classes, and from 1860 onwards he developed a socialistic philosophy. Before his death he had given away his patrimony of some £200,000. The strictness with which his Calvinistic parents had brought him up was not conducive to a well-balanced and happy life: his marriage was nullified after six years, and he was subject to a mental disorder for the last twenty-two years of his life.

While at Oxford Ruskin won the Newdigate Prize in 1839 with *Salsette and Elephanta*, his first book. The prize, with a value of £21, had been established in 1806 by Sir Roger Newdigate, sometime Burgess for the University, and was the first permanent prize at Oxford for compositions in English verse. Ruskin's poem on the Indian temples on the islands of Salsette and Elephanta, near Bombay, suggests the interpretation of architecture he was later to make in *The Stones of Venice*, 1851–1853.

Salsette and Elephanta. A Prize Poem. Recited in the Theatre, Oxford, June 12th, 1839. New Edition. Sunnyside, Orpington, Kent: George Allen, 1879.

The 1879 reprint of *Salsette and Elephanta* was one of the products of the publishing enterprise which Ruskin set up in 1871 in an attempt to reform the publishing business according to his ideas of fair practice. In charge was George Allen, a skilled joiner who had attended his lectures at the Working Men's College in the 1850s and who for the next half-century devoted himself to Ruskin's service as general assistant, engraver and publisher. Allen worked in a shed in the garden of his house at Orpington, Kent. Though the enterprise was derided by the booksellers whom he was attempting to help, it succeeded and yielded Ruskin as much as £4000 a year.

This copy once belonged to the poet Lionel Johnson while he was a student at Winchester school and bears on the half-title his inscription: "L. Johnson, Win. Coll. 1883." Johnson's own first publication is in this exhibition.

Matthew Arnold

Alaric at Rome. A Prize Poem, Recited in Rugby School, June XII, MDCCCXL. Rugby: Combe and Crossley, 1840.

The son of the famous Dr. Thomas Arnold, headmaster of Rugby school, and himself educated at Winchester, Rugby and Balliol College, Oxford, Matthew Arnold (1822–1888) demonstrates a fine poetic and critical talent somewhat overdisciplined in the schools. His was a career of great public usefulness. After acting as private secretary from 1847 to 1851 to Lord Lansdowne, the liberal politician, while he was lord president of the council, he worked for the Education Department as an inspector of schools from 1851 to 1883. His official reports show how his influence was thrown to making education a responsibility of an enlightened democratic government. In his leisure he wrote poetry. For ten years, from 1857 to 1867, he found time

to serve as professor of poetry at Oxford, producing most of his literary criticism then. In 1883 and 1886 he made lecture tours of the United States.

Arnold entered Rugby school in 1837 and at Speech Day in June, 1840, he won the prize for English verse with *Alaric at Rome*. This was his first publication and does not bear his name. The prize was worth six guineas and had been established in 1807 by the trustees of the school, who valued Latin verse above English by awarding a prize of ten guineas for a copy of Latin hexameters. *Alaric at Rome* reveals a knowledge of Gibbon unusual in a schoolboy of seventeen and betrays the pessimism which deepened in Arnold's mature poetry.

Another copy.

This copy of *Alaric at Rome* is presumably the first of the genuine 1840 edition which was recovered from oblivion and identified as the work of Arnold by Edmund Gosse (1849–1928), scholar and bibliophile. The tipped-in letter dated February 9, 1888, is from Arnold to Gosse in which the poet admitted: "Yes, 'Alaric at Rome' is my Rugby prize poem, and I think it is better than my Oxford one, 'Cromwell'. . ." *Cromwell* had won the Newdigate Prize in 1843.

A type-facsimile reprint of *Alaric at Rome* was brought out in 1893 by Thomas James Wise (1859–1937), the collector, bibliographer and forger of literary rarities. The existence and origin of this reprint has cast doubt upon copies of the poem formerly accepted as the original printing. The two copies of *Alaric at Rome,* 1840, in this exhibition do not show the special question mark and the kernless "f" and "j" characteristic of the Wise reprint and his various forgeries. They do not have the broken type found in the reprint. They have the signature mark A2. They are on yellowed wove paper without a watermark. As each copy, one of which contains the Gosse and the other the Spoor bookplate, has been bound up, nothing can be said about the conjugates.

Dante Gabriel Rossetti

Sir Hugh the Heron. A Legendary Tale, in Four Parts. London: G. Polidori's Private Press, 1843.

Perhaps Gabriel Charles Dante Rossetti (1828–1882) owed his combination of artistic gifts to his Italian descent. His father, Gabriele Rossetti, poet, Dante scholar and liberal, had fled to England in 1824 for political reasons and had married Frances Mary Polidori, daughter of Gaetano Polidori and his English wife. All four of the Rossetti children were gifted. Dante Gabriel early showed ability in drawing, painting and versifying. In 1848 he came into prominence, with Holman Hunt, John Everett Millais, who later married Ruskin's wife, and others of less note, as one of the Pre-Raphaelite Brotherhood of painters. In 1850 he emerged in the *Germ,* the Pre-Raphaelite periodical, as a poet. His later painting and poetry added to his reputation as an artist with a literary bias and as a pictorial poet. He was stimulated by his friendship with such men as Burne-Jones, William Morris and Swinburne and generously aided by the patronage of Ruskin.

His private life was bohemian and maladjusted. Elizabeth Eleanor Siddall, his beautiful wife and model and an artist and poet of some talent, died of an overdose of laudanum in 1862. He himself was an addict of chloral, a sleep-inducing drug of which the bad effects were not then understood, and died in a condition of physical and mental collapse.

Rossetti's first appearance was *Sir Hugh the Heron,* 1843, written at the age of twelve under the influence of Sir Walter Scott, which anticipates his many ballad-like poems. It was printed for private circulation by his grandfather, Gaetano Polidori.

In his youth Polidori had been secretary to the Italian dramatist Alfieri. His son, John William Polidori (1795–1821), had been physician and secretary to Byron, written a Gothic novel called *The Vampire* and killed himself at the age of twenty-six over his gambling debts. Polidori was proud of his talented grandchildren and encouraged their precocity by printing their juvenile efforts on the private press which he set up in a shed in his garden.

Another copy is here exhibited to show the original brown wrappers.

The Brontës

Poems by Currer, Ellis, and Acton Bell. London: Aylott and Jones, 1846.

In the autumn of 1845 Charlotte Brontë, who had been writing poetry herself, happened upon a manuscript volume of verse by Emily. The latter's stormy reaction to this invasion of her

privacy was finally quieted. Anne produced poems of her own. The sisters agreed upon publishing a selection under the pseudonyms of Currer, Ellis and Acton Bell which, though not "positively masculine," might circumvent the "prejudice" against women writers and prevented "personal publicity." To the collection Charlotte contributed the longest poems, many of which tell a story. Anne's poems are mostly of a conventionally religious character. Emily's have a clarity of image and an emotional intensity which raise them above the others.

The sisters' manuscript was refused by several publishers until, acting presumably upon the advice of W. and R. Chambers, the Edinburgh publishers, who seem to have suggested a subsidy, they approached Aylott and Jones of London in January, 1846. The latter were more booksellers and stationers than publishers, though they later published the *Germ* for the Rossetti group. The sisters accepted their initial charge of £31 10 shillings, an additional £5, and even £10 for advertising. Charlotte sent them a list of ten magazines and newspapers, including the august *Edinburgh Review* and *Blackwood's*, to which to send copies for review. In the course of correspondence Charlotte was forced, because of difficulties at the post office, to give her "*real* address, which is Miss Brontë." But the secret did not spread.

This is a copy of the first issue of the first edition, with the Aylott and Jones imprint.

Autograph letter from Charlotte Brontë to Thomas De Quincey, dated Haworth, June 16, 1847.

Despite the advertising and the review copies, the Brontës' *Poems* was a commercial failure: a very few copies were sold or given away. About a year after publication Charlotte, writing as Currer Bell, sent copies to some of the well-known authors of the day, including De Quincey, Lockhart, Wordsworth, Tennyson. Apparently she sent an identical letter to each one of these worthies. The letter to De Quincey reads in part: "My relatives, Ellis and Acton Bell and myself, heedless of the repeated warnings of various respectable publishers, have committed the rash act of printing a volume of poems. The consequences predicted have, of course, overtaken us; our book is found to be a drug; no man needs it or heeds it; in the space of a year our publisher has disposed but of two copies, and by what painful efforts he succeeded in getting rid of those two, himself only knows."

Poems by Currer, Ellis, and Acton Bell. London: Smith, Elder, 1846.

In 1848 the sheets of *Poems* were turned over by Aylott and Jones to another publisher, Smith, Elder, who were willing to take on the risk, probably because of the success of *Jane Eyre*, which they had published in 1847. Smith, Elder removed the original title page and inserted their own, still using the original date. The pseudonyms were also kept.

This copy of the second issue of the first edition, with the Smith, Elder imprint, carries advertisements for the recently published novels by the sisters.

Poems by Currer, Ellis, and Acton Bell. London: Aylott and Jones, 1846.

To Charlotte Brontë (1816–1855) fell the tragic lot of outliving her mother, her four sisters and her brother, all of whom she profoundly loved and all of whom died early and under distressing circumstances. The remarkable Brontë children were of Irish peasant and Cornish stock. Their father, the Reverend Patrick Brontë, who changed his name from Prunty on leaving Ireland, won a Cambridge degree at the age of twenty-nine and even published some poetry and fiction. From 1820 on the family was established in the rectory at Haworth in the West Riding of Yorkshire. Here they lived in austere isolation with their father and aunt, who tried unsuccessfully to take their mother's place after Mrs. Brontë's death from cancer in 1821.

In 1824 the four older girls were sent to a school for poor clergymen's daughters at Cowan Bridge, but after Maria (1813–1825) and Elizabeth (1814–1825) contracted there the fever that killed them, Charlotte and Emily were kept at home. The four surviving children lived in an imaginary world of their own within the bleak rectory. This world they peopled with extraordinary beings around whom they composed stories and poems.

Charlotte planned to earn her living as a governess or teacher and began her career at Margaret Wooler's school, which she had attended as a pupil. To improve her languages and her earning capacities she went as a pupil to the Pensionnat Héger in Brussels in 1842. In 1843–1844 she returned as a governess, probably to be near M. Héger who, though a married man and paternal in his attitude, had made a strong impression upon her heart. Although the Brontës planned to

open a school of their own, the success of their novels, especially *Jane Eyre*, in 1847, despite the unpropitious debut of *Poems*, made teaching unnecessary.

The sudden literary triumph of Charlotte's last years was darkened by the death of her brother Branwell in September, 1848, of Emily in December, 1848, and of Anne in May, 1849. Though she had previously refused three proposals of marriage, she accepted her father's curate, Arthur Bell Nicholls. They were married in June, 1854, but her very real happiness was short-lived. She died the next year during pregnancy. The Reverend Patrick Brontë survived until 1861 and her husband until 1906.

This copy of the first issue of *Poems*, 1846, to which she contributed nineteen poems, is believed to have been Charlotte Brontë's own. In it she wrote: "C Brontë. Manchester Sep^{br} — 21st 1846." She was in Manchester from late August until late September, 1846, when her father was successfully operated on for cataract.

Another copy.

Like her older sister Charlotte, Emily Jane Brontë (1818–1848) was a pupil at Cowan Bridge, Margaret Wooler's school and even at the Pensionnat Héger in Brussels. But she was even more of an individualist than her sister and remained aloof inside the family circle itself. The fierce independence of her spirit and her fiery imagination are reflected in her one novel, *Wuthering Heights*, 1847. A year after its publication she died of tuberculosis. Many Brontë admirers consider her the genius of the family and her novel one of the masterpieces of English fiction. Her twenty-one contributions to *Poems*, 1846, are generally considered the only poems of genuine poetic gift in the collection.

Another copy.

The youngest of the family, Anne Brontë (1820–1849) spent most of her short life in the Haworth atmosphere. She was at Margaret Wooler's school as a pupil during part of Charlotte's career there as governess. She herself served as governess, from 1841 to 1845, in the family of the Reverend Edmund Robinson, where her brother Branwell was tutor and disgraced himself over Mrs. Robinson. Though she achieved only a minor success with her two novels, *Agnes Grey*, 1847, and *The Tenant of Wildfell Hall*, 1848, some of Charlotte's glory was reflected upon her. The devoted Charlotte took her to Scarborough in May, 1849, to arrest the progress of tuberculosis. But she died there on May 28th.

To *Poems*, 1846, Anne contributed twenty-one poems.

Original manuscript of "Views of Life" by Anne Brontë.

This manuscript was apparently removed from a bound volume and bears the note: "166 lines — Wrote the first few verses — Feb. or Mar. 1844." As it contains only 123 lines, it is obviously incomplete. It reveals considerable revision and differences from the published version.

The manuscript was once in the possession of Thomas J. Wise, who presumably supplied the red numerals. He probably obtained it, through Clement Shorter's agency, from the Reverend Arthur Bell Nicholls.

Christina Rossetti

Verses. London: Privately Printed at G. Polidori's, 1847.

The youngest of the four Rossettis, Christina Georgina Rossetti (1830–1894) was brought up in the same stimulating atmosphere as her brother Dante Gabriel. To him she served as a model as well as to his friends Hunt, Millais and Madox Brown. At one point she was engaged to an artist of the Pre-Raphaelite Brotherhood, James Collinson (1825–1881), who became a convert to Roman Catholicism. This first engagement, which was close to her heart, and a later to Charles Bagot Cayley (1823–1883), translator of Dante and the classics, she broke because of her High-Anglican religious scruples. Her quiet life was devoted to her religion, her poetry and her health, which made her an invalid from 1870 on.

Gaetano Polidori was also responsible for the first appearance of his granddaughter's work, to which he contributed a proud preface. A poem on her mother's birthday, printed on a single sheet, in 1842, was followed in 1847 by this volume of *Verses*, which was also dedicated to Mrs. Rossetti. The collection contains lyrics in English and Italian.

Another copy.

This unbound and unstitched copy of the *Verses* contains both the original printing of pages 55 and 56 and the cancel leaf which corrected mistakes on these pages.

This copy was sold by T. J. Wise to John Pearson, the London bookseller, in 1888. Wise claimed that he obtained the sheets from William Rossetti.

Anthony Trollope

The Macdermots of Ballycloran. London: Thomas Cautley Newby, 1847.

Anthony Trollope (1815–1882), like Dickens, raised himself by his pen from poverty and unhappiness in his youth to security and satisfaction in his old age. His mother, Frances Trollope the novelist (1780–1863), worked incessantly to support the family by writing and even by an unsuccessful attempt to run a fancy-goods store in Cincinnati. Because of his aristocratic connections he underwent an unhappy schooling at Harrow and Winchester. After floundering for seven years as a clerk in the general post office, he accepted in 1841 a position as a post office surveyor or inspector in Ireland — "the first good fortune of my life," he declared. In Ireland he found a wife; the opportunity to make a real career in the postal system of Great Britain and her colonies; and material for his first novel. By learning to write a steady 250 words every quarter hour for three hours a day, he turned out fifty novels and some twenty other volumes in thirty-six years. He carefully calculated that he had earned £68,939. 17s. 5d by his pen.

Trollope must have planned his first book long in advance of publication, for he reached an agreement on September 15, 1845, with Newby, for a three-volume novel in an edition of 400 copies, on which he was to receive half-profits. The book did not appear until May, 1847. Though this story of decay and violence in western Ireland was a dismal failure, Newby had the experience, extraordinary to posterity, of publishing the first novels of Anne and Emily Brontë and Anthony Trollope in the same year.

Elizabeth Cleghorn Gaskell

Mary Barton: A Tale of Manchester Life. London: Chapman and Hall, 1848.

Mrs. Gaskell (1810–1865) is still known to a wide reading public because her somewhat restless father, William Stevenson, allowed the child's aunt to adopt her after her mother's death. Consequently she spent her early youth in Knutsford, Cheshire, which she was later to immortalize as Cranford. In 1832 she became the wife of a Unitarian minister in Manchester, and she and her husband interested themselves intensely in the poor and the slums of that great manufacturing city. When their only son died in 1844, Mr. Gaskell urged his wife to forget her grief in attempting a novel, which became *Mary Barton*. From then on her time was mostly devoted to writing. It was she who wrote the first biography of her friend, Charlotte Brontë. Though the *Life* has now become a classic, it was the cause of much grief to Mrs. Gaskell, who had to expunge from later editions some libelous misinformation about Branwell Brontë and Mrs. Robinson.

Mrs. Gaskell had contributed poems and short stories to magazines and a letter of hers had been published in William Howitt's *Visits to Remarkable Places*, 1840, but *Mary Barton* was her first book. The tale of labor agitation in the eighteen-forties in Manchester was refused by several publishers and held, unread for a year, by Chapman and Hall. An inquiry finally produced from them an offer of £100 for the copyright. The novel was published anonymously.

Charles Kingsley

The Saint's Tragedy; or, The True Story of Elizabeth of Hungary. With a Preface by Professor Maurice. London: John W. Parker, 1848.

Charles Kingsley (1819–1875), the eldest of three intellectually distinguished brothers, came from an old family that had previously produced country gentlemen and soldiers. Charles devoted his energies to the church and to literature. From Magdalene College, Cambridge, he went almost immediately to the curacy of Eversley, on the borders of Windsor Forest, in Hampshire, which was his home from 1842 until his death. Kingsley was considered a radical churchman

in his support of the Christian Socialism of Frederick Denison Maurice (1805–1872). Inevitably he quarreled with members of the Oxford Tractarian Movement. His own preachments, some of which were cast in the form of novels, made him an outstanding figure in his day. In 1859 he was appointed Chaplain to Queen Victoria, and from 1860 to 1869 he was professor of modern history at Cambridge.

Kingsley's first book was a five-act blank verse drama, *The Saint's Tragedy,* to which Maurice gave approval in a fourteen-page preface. Though it passed unnoticed in the literary world, the tragedy created something of a stir in ecclesiastical circles at Oxford. The high church party attacked it, and the anti-ascetics defended it.

This copy Kingsley had given to his wife's sister, Charlotte Froude, to whom he was strongly attached. Charlotte Maria Grenfell had met James Anthony Froude (1818–1894), the historian, at the Kingsleys' and had married him in 1849. Mrs. Froude died in 1860 and was buried at Eversley. "Her grave was to him during the remainder of his life a sacred spot," wrote Mrs. Kingsley, "where he would go almost daily to commune in spirit with the dead. . ."

George Meredith

Poems. London: John W. Parker [1851].

The hardships and disillusions suffered by George Meredith (1828–1909) help to account for the Olympian detachment of his novels. The offspring of a family of naval outfitters and tailors at Portsmouth, the boy lost his mother in 1833 and was left by his father to the care of relatives. His only formal schooling was obtained in 1843 and 1844 at the Moravian school at Neuwied on the Rhine. In 1845, while reading law in London, he wrote poetry which he contributed to various periodicals, including Dickens' *Household Words.* An acquaintance with Peacock led to his first unhappy marriage with Peacock's daughter and to his trusting to his pen for a living. For a dozen years and more he struggled against poverty. His attempt in 1861–62 to share quarters with Swinburne and the bohemian Rossetti was too much for his natural fastidiousness. In 1862 he began his connection, which lasted until 1894, with the publishers Chapman and Hall as reader of manuscripts. Though he made the commercial error of refusing *East Lynne* and *The Heavenly Twins,* he had the insight to encourage Thomas Hardy and George Gissing. His second marriage in 1864 was happy, and gradually he won recognition with such novels as *Richard Feverel.* Before his death he was considered the greatest living English writer.

His first book, *Poems,* was published in 1851. The poems show variety, being pastoral, lyric, epigrammatic and narrative. They contain rhapsodical descriptions of nature, for which Meredith's prose as well as his poetry became famous.

This copy of *Poems,* which bears his corrections, was presented to his friend Tom Taylor (1817–1880), the prolific dramatist who became editor of *Punch* in 1874, as from his "ever loving GM."

Another copy.

One of the most interesting men whom Meredith met in his early days in London was Thomas Love Peacock (1785–1866), the author of several entertaining and sophisticated romances, who had been an intimate friend of Shelley's. Peacock's daughter, Mary Ellen Nicholls, the widow of a naval officer, was attractive and temperamental, and had some talent for writing. Lieutenant Edward Nicholls had been drowned in 1844, four months after their marriage, and Mrs. Nicholls had borne him a posthumous daughter. Though she was at least seven years Meredith's senior, they fell passionately in love and were married in 1849.

Undoubtedly poverty was a great strain on their love. In 1853, when their son Arthur was born, they were so hard up that Peacock took them to live with him. Another strain was Mary Meredith's susceptibility to men. Finally in 1858 she eloped with Henry Wallis (1830–1916), an artist who is known for his portrait of Peacock and whose last publication, in 1911, was "Peacock on the Portraits of Shelley." Wallis took her to Capri and soon abandoned her. When she returned to England with a child, Meredith would not see her and for long refused to let her see their son. The consequences of her conduct became unbearable, and Mrs. Meredith's mind began to give way. Shortly before her death in 1861, at about the age of forty, the novelist allowed her to see Arthur.

From his love for Mary Ellen Nicholls, Meredith drew "Love in the Valley," which appeared in *Poems,* 1851. Out of the tragedy of their marriage he wrote *Modern Love,* published the year

after her death. "Those two were rapid falcons in a mare," cried Meredith in the fine closing sonnet, "Condemned to do the flitting of the bat."

The copy of *Poems* is inscribed, "Mary Meredith from George."

Autograph letter from Meredith to John William Parker, dated Weybridge, December 17, 1850.

In the year after their marriage the Merediths lived at Weybridge, not far from London, where they were near Peacock and met Tom Taylor. Meredith was anxious to bring out a book of his poems, and it was probably Peacock who put him in touch with his old friend John William Parker (1792–1870), publisher and printer to Cambridge University.

In the letter shown here, presumably to John William Parker the elder, Meredith asks whether the publisher would consider bringing out a volume of poetry at his expense. "By publishing I scarcely expect anything but loss. I know that a name must be succeeded before a book can. But to any achievement some first step must be made, both to the public and ourselves. In this first volume I hope to get a certain position among those who appreciate good poetry. Tennyson, whose name you quote had, if I hear aright, but a doleful beginning. . . . I will not expect to see again what sum I may expend. . . ."

It is believed that the sum was £60 and that Peacock contributed to the expense of publication. *Poems* is dedicated to Peacock "with the profound admiration and affectionate respect of his son-in-law." Meredith is supposed to have destroyed three hundred copies of the book, which must have been a large proportion of the edition.

Autograph letter from Meredith to Edmund Ollier, dated Weybridge [July 9, 1851].

When *Poems* was published in 1851, it was favorably reviewed in the *Critic* by William Rossetti, the brother of Christina and Dante Gabriel Rossetti, and eulogized by Charles Kingsley in *Fraser's Magazine*, of which John W. Parker was publisher. Tennyson also praised the poems, especially "Love in the Valley."

A lesser man of letters who seems to have written Meredith about the poems was Edmund Ollier (1827–1886), the son of Keats' publisher Charles Ollier. In this letter Meredith thanked Ollier a bit defensively: "I prepared myself, when I published, to meet with injustice & slight, knowing that the little collection, or rather selection, in my volume was but the vanguard of a better to come, and knowing, also, that the severest criticism could scarcely be more unsparing than myself on the faults that are freely to be found."

Poems. London: John W. Parker [1851].

This copy of *Poems* was interleaved for Meredith, who made corrections in the text of some of the printed poems and wrote out some forty-odd poems on the interleaf blue pages. The flyleaf carries a note in an unidentified hand: "The gift of the Author. Copsham Cottage, Esher." If this note is accurate, this copy must have been in its present condition by 1864 when, upon his second marriage, Meredith left Copsham, where he had lived since 1859.

In working on this interleaved copy Meredith may have been preparing a second augmented edition of *Poems*. The volume contains early drafts of several of the poems published in his next book of poetry, *Modern Love*, 1862.

George Eliot

Scenes of Clerical Life. Edinburgh and London: William Blackwood, 1858.

No other English woman novelist in the nineteenth or perhaps any other century has equalled the scope or the penetration of Mary Ann Evans (1819–1880). The daughter of a Warwickshire estate agent, she was keenly sensitive to family ties and dropped her formal schooling in order to keep house for her father. But she studied German and Italian by herself and read widely. When she and her father moved to Coventry in 1841, she came into contact with radical religious ideas which caused the first large moral conflict in her life and began her separation from the community.

After the death of her father in 1849, she became assistant editor of the *Westminster Review*. Among her new and stimulating connections was George Henry Lewes (1817–1878), essayist

and editor. Lewes was estranged from his wife but unable to obtain a divorce. In 1854 he and Miss Evans became lovers in the eyes of the world and husband and wife in their own. This breach of conventional morality entailed much suffering and greatly increased her social isolation. But because of Lewes' encouragement and stimulation she began writing fiction, under the protective pseudonym of George Eliot, and attained the greatest critical and financial success with *Adam Bede, Romola, Middlemarch.* The death of Lewes was her own death, too, though she survived him by two years during which, out of loneliness, she married John W. Cross.

Though Miss Evans laboriously translated Strauss' *Life of Jesus,* published in 1846, her own first book was *Scenes of Clerical Life,* which was issued in 1858. The three character sketches of clergymen composing it, "Amos Barton," "Mr. Cilfil's Love-Story," and "Janet's Repentance," had appeared in *Blackwood's Magazine* in 1857. Dickens was quick to appreciate the power of the new writer and to divine that George Eliot was a woman.

William Morris

The Defence of Guenevere, and Other Poems. London: Bell and Daldy, 1858.

No nineteenth-century figure was more versatile than William Morris (1834–1896), poet, painter, architect, decorator, manufacturer, printer and socialist. His early enthusiasm for reading and for medievalism, nurtured at Marlborough school, was highly developed at Exeter College, Oxford. Here began his life-long intimacy with Burne-Jones, the painter. Though he had determined to take holy orders and was thinking of embracing Roman Catholicism, he became interested in the political and religious ideas of Carlyle, Charles Kingsley and Ruskin. On leaving Oxford he decided to study architecture. Then Rossetti persuaded him to try painting, which proved a stimulant to his already proved literary gifts. In 1859 he married his model Jane Burden, whose beautiful face looks out from many a canvas by Burne-Jones and Rossetti. His restless energy found expression from 1862 on in a decorating firm that undertook church decoration, carving, stained glass, metal work, furniture, paper hanging, chintzes and carpets. Despite this work his literary output increased and in 1883 he actively took up socialism, with which he later suffered some disillusion. The latter years of his forceful life were devoted to fine printing, developed to a high level at his Kelmscott Press.

Morris published poetry, tales and essays in the *Oxford and Cambridge Magazine,* which he financially supported, in 1856 and 1857, and in 1858 brought out his first book, *The Defence of Guenevere.* Some of the poems he included had appeared in the magazine. The volume includes narrative poems, verse playlets, lyrics and ballad-like arrangements.

Charles Lutwidge Dodgson

A Syllabus of Plane Algebraical Geometry. Part I. Oxford: Printed by James Wright; Sold by J. H. and J. Parker, 1860.

The character of Dodgson (1832–1898) is one to fascinate the psychologists. The son of a clergyman who married his first cousin and an ordained deacon himself, he attended Rugby school, where his mathematical brilliance was early demonstrated, and matriculated at Christ Church, Oxford, in 1850, to study mathematics and divinity. Here he remained almost half a century. He was extraordinarily shy, carrying on his friendships mostly by correspondence. Shyness and a stammer are supposed to have deterred him from proceeding to priest's orders. Withdrawn into a world of his own, he produced his innumerable mathematical works as Charles Lutwidge Dodgson and his immortal logical nonsense as Lewis Carroll, a pseudonym derived from his first two names. He started his career as a teller of fanciful, ironical, humorous tales by beginning the Alice stories to entertain the daughters of the Dean of Christ Church. He seems to have been happiest when amusing little girls and taking photographs, a hobby in which he became an expert.

His talent for writing showed itself when he was a mere boy, and he early became a contributor to periodicals. Following an ephemeral leaflet of "Rules for Court Circular," one of the many games of his invention, his first book was *A Syllabus of Plane Algebraical Geometry.* Dodgson was a mathematician of unusual talent, but his limited reading in the field greatly reduced the value of his published contributions to mathematical knowledge.

Another copy.

This copy of *A Syllabus* was Dodgson's own working copy. On the inside front cover it contains his cipher, the intertwined C L D. It is annotated and corrected throughout in his hand.

Algernon Charles Swinburne

The Queen-Mother. Rosamond. Two Plays. London: Basil Montagu Pickering, 1860.

Frequently considered an adolescent of genius who never matured, Algernon Charles Swinburne (1837–1909) provided some of the most brilliant dissonance in Victorian literary harmony. He was born to a position of privilege as the son of an admiral and the grandson of a baronet and an earl. His mother, a woman of unusual intelligence, devoted herself rather too much to him because he had barely survived birth and was always undersized and frail. The boy did not take to educational disciplines: he withdrew from Eton in 1853 and from Oxford in 1859. A student of French and Italian, he was extraordinarily well read in several literatures and numerous exotic subjects.

His fame as a personality, like his fame as a poet, was a matter of some scandal. He was a notable conversationalist and declaimer of his own and others' poetry; he was notably dissipated in ways that were unmentionable in Victorian society. His early poetry had not only the success of suppression but also a power that electrified a generation. He was a friend of the most interesting people of his time in England and France, and his friends differed as startlingly as Browning and Sir Richard Burton, as Mrs. Gaskell and Adah Menken. By 1879 he was nearly a derelict and suffering seriously from deafness and epilepsy when Theodore Watts-Dunton (1832–1914), the solicitor and critic, took him into captivity at his house in Putney. Watts-Dunton nursed him back to health, not with complete disinterest, and kept him respectable and uninspired until his death nearly thirty years later.

Swinburne had contributed to an encyclopedia and to periodicals before his first book, *The Queen-Mother. Rosamond,* was published in 1860. A poetic drama dealing with Catherine de Medici, *The Queen-Mother* had been written in 1859, destroyed and reconstructed from memory. *Rosamond,* about the mistress of Henry II, had been written in 1858.

This copy was presented to his friend Lady Pauline, first wife of the naturalist Sir Walter Calverley Trevelyan.

Another copy.

This copy of *The Queen-Mother* was presented by the poet to the painter Edward Burne-Jones. While Swinburne was still an undergraduate at Balliol, he was introduced, it is said, on one memorable day, November 1, 1857, to Burne-Jones, William Morris and Rossetti, who were doing frescoes in the Oxford Union. The acquaintance ripened into a lifelong friendship among the four men.

Samuel Butler

A First Year in Canterbury Settlement. London: Longman, Green, Longman, Roberts, & Green, 1863.

The twentieth-century reader, certainly up to the Second World War, found few Victorian minds more congenial than Samuel Butler's. Butler (1835–1902) was the grandson of Bishop Butler, once headmaster of Shrewsbury, and the son of the Reverend Thomas Butler, a domineering father of the old school. The boy was held in the firm grasp of tradition, sent to Shrewsbury in 1848 and Cambridge in 1854 and directed toward the church. But he was developing independence. Quarreling with his father over infant baptism, he emigrated to New Zealand in 1859 to make his fortune by breeding sheep. Within six years he had doubled the capital of £4000 which, it should be noted, his father had provided.

He was able now to return to England and, financially secure, to follow his own exceedingly varied interests. He studied painting and music on a professional level. He published his unflattering opinions of conventional Christianity and conventional social thinking. He developed a theory of evolution which was intended to restore mind to the universe whence he felt Darwin

had banished it. He became a student and critic of Italian art. Finally he invaded the field of classical scholarship with the theory that the author of the Odyssey was a woman.

Like other tyrannical fathers, the Reverend Thomas Butler was proud of his son's letters home from New Zealand and edited them for publication. The manuscript, "having been sent out to New Zealand for revision, was, on its return, lost in the 'Colombo,' and was fished up from the Indian Ocean so nearly washed out, as to have been with some difficulty deciphered," according to the "Preface" provided for the volume by the father.

Another copy.

This copy of *A First Year* belonged to Henry Festing Jones (1851–1928), Butler's great friend. Jones and Butler studied music together and published an oratorio buffo, *Narcissus*, in 1888, and composed another oratorio about Odysseus, which was published in 1904. After Butler's death, Jones edited some of his work and wrote his biography. Inscriptions on the title page indicate that this copy first belonged to Richard Garnett, essayist and keeper of printed books at the British Museum, and was later given by Jones to a friend, Professor Sale.

Robert Louis Stevenson

The Pentland Rising. A Page of History, 1666. Edinburgh: Andrew Elliot, 1866.

Born into a vigorous family of civil engineers whose specialty was lighthouses, Robert Lewis Balfour Stevenson (1850–1894) was a chronic invalid all his life. His studies at the University of Edinburgh, where he first took up civil engineering and dropped it for the less rigorous demands of the law, extended from 1867 to 1875 because of his illnesses. Longing for a more colorful experience, he broke away from provincial Edinburgh to travel on the Continent and to try for a writer's career. In France he fell in love with Fanny Van de Grift Osbourne, an American separated from her husband, followed her to California and married her in 1880. Their life together was happy but precarious. Stevenson did not earn above £300 a year by his pen until 1886.

In 1887 Stevenson brought his mother, his wife and two stepchildren to the United States. An offer from McClure the publisher of £2000 for travel letters financed the expedition which the writer and his entourage undertook by schooner through the South Seas. In 1890 they settled in almost feudal state at Apia, Samoa, for the rest of Stevenson's life. There he died suddenly of a ruptured blood vessel in the brain.

A deep interest in history inspired Stevenson's first book, *The Pentland Rising*. He was only sixteen when, to please his father, he wrote this little pamphlet about a bloody incident in Scotch religious history. But his father seems to have been disappointed that his son had "made a story of it" and bought up as many copies as he could. Stevenson apparently toyed from his youth on with the idea of a novel on the subject.

This copy was presented to the American writer, Charles Warren Stoddard (1843–1909), himself a frequent traveler in the South Seas from as early as 1864.

Thomas Hardy

Desperate Remedies. A Novel. London: Tinsley, 1871.

Reversing the example set by Sir Walter Scott, Thomas Hardy (1840–1928) made a commanding reputation for himself first as a novelist and secondly as a poet. Of yeoman stock with deep roots in the land, he lived most of his life in his native Dorset, which is faithfully described in his work. Hardy was ambitious: as a boy, he studied Latin, Greek, French and German, and in 1856 was articled to John Hicks, a Dorchester architect, for whom his father had worked as a builder. In 1862 he was able to obtain a position with an architect in London, where he attended evening classes at King's College. He found time to set down some humorous observations on his profession in a skit entitled "How I Built Myself a House," published in *Chambers's Journal* in 1865. Returning to Dorchester and Hicks in 1867, he worked for the next half dozen years as a restorer of old churches and then concentrated on the writing of fiction. By 1895 he had exhausted his interest in the novel form and had produced his best novels. Discouraged by the outcry over *Jude the Obscure*, he devoted himself for the next thirty-odd years to his earliest and constant impulse, the writing of poetry.

After unsuccessfully submitting his first written novel, *The Poor Man and the Lady,* to Macmillan and Chapman and Hall, Hardy was advised by the reader for the latter firm, George Meredith, to write another story with more plot. The result was *Desperate Remedies,* which packs in illegitimacy, bigamy, suicide, murder and true love. When this second attempt was refused by Macmillan, Hardy arranged to pay William Tinsley £75 to publish it anonymously. *Desperate Remedies* was Hardy's first published book.

A volume in the binding advertising *Tinsley's Magazine* is contrasted with another volume which does not have this stamping.

Autograph letter from Hardy to William Tinsley, dated Weymouth, January 8, 1872.

This note to William Tinsley would indicate that Hardy had some difficulty in obtaining an accounting of the sales of *Desperate Remedies.* He seems to have used his next story, *Under the Greenwood Tree,* as a way of extracting information from his publisher: "I have rather delayed the completion of my new ms. till the result of the other is clear."

The "result of the other" was a loss of only £15 out of the investment of £75. Tinsley was sufficiently encouraged to pay Hardy £30 in July, 1872, for the copyright of *Under the Greenwood Tree.*

Robert Bridges

Poems. London: Basil Montagu Pickering, 1873.

Though Robert Seymour Bridges (1844–1930) outlived what now seems to have been the long, calm Victorian afternoon, his poetry maintained a serenity and sureness impossible in these benighted times. The Bridges family belonged to the prosperous country gentry of the Isle of Thanet, and the poet was privileged from birth. He was at Eton from 1854 to 1863 and from 1863 to 1867 at Corpus Christi College, Oxford, where he was a cricket player and an oarsman. The serious side of his nature, shown in an early interest in religion, was deepened by the loss of a devoted brother in 1866 and a close friend in 1867.

Bridges' independent means allowed him to ponder the choice of a career. Though he decided upon medicine, with the intention of retiring at forty, he was able to subordinate his studies to his interest in travel, poetry and music. He did not obtain his medical degree until 1874. For the next seven years he was connected with various hospitals — St. Bartholomew's, Sick Children, the Great Northern. Retiring in 1881 after a severe illness, he lived in the country at Yattendon or Oxford and devoted himself to friends, poetry, music, hymnology. His marriage in 1884 contributed much to his happiness. In 1913 he was made poet laureate. On his eighty-fifth birthday he published *The Testament of Beauty,* in which he summed up the experiences and wisdom of a long life.

Bridges' first book, *Poems,* 1873, is characteristic of his later work in its serene tone and finished prosody. Its maturity as a first publication is more remarkable for its having been written during two weeks at the seaside. Bridges autographed the title page of this copy fifty years after publication and added a note: "This book was rejected by Messrs. Smith Elder... Published by Mr. Pickering it was kindly received by the critics but almost immediately withdrawn from circulation."

Another copy.

A few copies of *Poems,* 1873, were printed, according to a note of Bridges', "on larger paper of rarely good quality," and the copy shown here is one of these. As it belonged to Harry Ellis Wooldridge (1845–1917), to whom the volume is dedicated, and bears his signature on the end-paper, it may well have been given him by Bridges.

It was undoubtedly because of the friendship between the two men that Bridges first offered his poems to Smith, Elder, the publishing firm with which Wooldridge's father was connected. The younger Wooldridge was an artist and a protégé of Burne-Jones'. He and Bridges shared rooms in London for some years and in 1874 spent six months together in Italy. The friends edited The *Yattendon Hymnal,* 1895–1899, a project of Bridges' for improving church music. Wooldridge, like Bridges, married late in life, in 1894, and the next year was appointed Slade professor of fine art at Oxford, a post once filled by Ruskin. Bridges had the melancholy satisfaction of writing the sketch of his friend's life in the *Dictionary of National Biography.*

Another copy.

Despite its high quality for a first volume of verse, Bridges seems not only to have suppressed *Poems*, 1873, but to have disliked it all his life. Fifty years after publication, in this copy signed in 1922 for Theodore Spicer Simson, the American artist, he confessed:

Saddest is, poor child,
That I cannot love thee.

Walter Pater

Studies in the History of the Renaissance. London: Macmillan, 1873.

Walter Horatio Pater (1839–1894) was a perfectionist and connoisseur whose philosophy inspired the aestheticism of the 1890s. Of Dutch-English stock, he was educated at the King's School, Canterbury, and at Queen's College, Oxford, from 1858–62. When he read Ruskin's *Modern Painters* at the age of twenty, he decided that a life dedicated to art would be more satisfying than a life dedicated to religion and abandoned his plan to become a clergyman. In Oxford he found his perfect setting. His rooms at Brasenose College, of which he became a fellow in 1865, were the center of his universe. Happy in his tutorial work, in his continental travels, in his friendships with such kindred spirits as Swinburne and the Pre-Raphaelites, in his objets d'art, in his highly polished essays and stories, he exerted a wide influence on young minds that did not always promote their future happiness.

Pater was not an easy and precocious scribbler and did not start contributing to periodicals until 1866 with a note on Coleridge in the *Westminster Review*. His first book was a collection of his essays, many of which had previously appeared in the reviews, published as *Studies in the History of the Renaissance* in 1873. The subjects are typical of the preoccupation with art and the beautiful to which he was to devote his life — "Botticelli," "The Poetry of Michelangelo," "Leonardo da Vinci." The advice of the famous "Conclusion" set the tone for a generation of neophytes: "To burn with this hard gem-like flame, to maintain this ecstasy, is success in life."

The Renaissance. Studies in Art and Poetry. London: Macmillan, 1917.

This reprint of Pater's *Renaissance* was presented by George Moore (1852–1933), novelist and essayist, to his old friend Mary Hunter. Moore had known Mr. and Mrs. Charles Hunter at least since the nineties and often stayed with them at their country place, where he adapted himself, with a graciousness surprising in him, to their fondness for sports.

Unless his tongue was in his cheek, Moore was paying Mrs. Hunter a high compliment in the inscription he wrote in this volume in 1918: "Pater would have liked you to possess his works, Mary Hunter, for none has gotten and gets greater pleasure from art and literature than you."

For a while Moore had admired Pater the man but ultimately decided that he was "impotent in life" and poked fun at him. He always venerated Pater the artist and treasured the older man's letters and reviews of his books. Pater's novel, *Marius the Epicurean*, 1885, had a profound effect on Moore's own prose style and ambition to be a conscious artist. "You are...too young to appreciate Pater," he remarked at the age of seventy. "I am only beginning to appreciate him. Pater wrote better than I write because he had a finer mind than I have." George Moore could bestow no higher praise.

Oscar Wilde

Ravenna. Newdigate Prize Poem. Recited in the Theatre, Oxford, June 26, 1878. Oxford: Thos. Shrimpton, 1878.

In Oscar Fingall O'Flahertie Wills Wilde (1856–1900) the unfortunate aspects of Pater's aestheticism reach a climax. Wilde's father was a well-known Dublin surgeon and his mother a distinguished literary hostess who wrote gracefully under the name of Speranza. The boy was precocious physically and mentally, and after a year at Trinity College, Dublin, went to Magdalen College, Oxford, from 1874 to 1878. There he made friends with Pater and Ruskin. A poet, a wit and his own best publicity agent, he was a personality before he left Oxford. He was caricatured in *Punch* and lampooned by W. S. Gilbert in *Patience* in 1881. His reputation as a wit and critic was augmented by the two hundred lectures he gave in the United States in 1882.

The decade following his marriage in 1884 saw him become one of the best known literary and social figures in London. But in 1895 he made the ill-considered move of bringing action for criminal libel against the Marquis of Queensberry. The disclosures at the various trials led to Wilde's imprisonment at hard labor for two years in Reading Gaol. From his experiences there he produced his moving letter to the *Daily Chronicle* on the barbarous treatment of children in English jails and *The Ballad of Reading Gaol,* published in 1898 as "By C.3.3." The few years left to him he lived on the Continent under the name of Sebastian Melmouth, dying in Paris of cerebral meningitis.

In 1877 on vacation from Oxford,Wilde, who was a good classicist, went on a trip to Italy and Greece with Professor John P. Mahaffy (1839–1919), the classical scholar and professor of ancient history at Trinity College, Dublin. They visited Ravenna. The impressions of this introduction to the classical world found their way into Wilde's first book, *Ravenna,* with which he won the Newdigate Prize in 1878. The poem showed the smooth facility characteristic of all his poetry.

Another copy.

This copy of *Ravenna* Wilde, interested even as an undergraduate in self-advertising, sent to Henry Buxton Forman (1842–1917), the editor and critic, "with the author's compliments to the Editor of 'Keats' Letters.' " In 1878 Forman had privately printed the *Letters of John Keats to Fanny Brawne.* About the auction sale of these letters in March, 1885, Wilde wrote one of his best-known sonnets:

These were the letters which Endymion wrote
To one he loved in secret, and apart,
And now the brawlers of the auction mart
Bargain and bid for each poor blotted note,
Aye! for each separate pulse of passion quote
The merchant's price.

Wilde dated his inscription to Forman "June. 78," and Forman seems to have taken his time about acknowledging the gift. In the upper left corner he docketed the pamphlet: "Ack[d] HBF 14.9.78."

William Ernest Henley

Deacon Brodie, or, The Double Life: A Melodrama. [Edinburgh: T. and A. Constable, Printers] 1880.

The son of a bookseller at Gloucester, Henley (1849–1903) suffered from tuberculosis of the bone that made a cripple of him at the age of twelve. In 1873, to avoid the amputation of a leg, he insisted on going to Edinburgh to be treated by the great Lister, who saved the leg by hospitalizing Henley for nearly two years. Stevenson was brought to see him in February, 1875. The men were drawn together by their common love of books and by their common enemy, tuberculosis. The intimacy had the happy result of a collaboration on four plays and the unhappy aftermath of an estrangement. Henley, who was physically a large and vigorous man, recovered, married in 1878 the sister of a hospital roommate and tried his fortune at journalism in London. As editor of the *National Observer* and the *New Review,* he became a constructive power in the literary world and turned out quantities of verse, essays, critical articles and even a *Dictionary of Slang.*

Henley's first publication was a collaboration with Stevenson on the play *Deacon Brodie.* Stevenson had been fascinated since boyhood with the story of Deacon William Brodie's double life as master-carpenter and housebreaker in eighteenth-century Edinburgh. Apparently he had done more than one draft of a play on the subject before he was twenty. The last of these he and Henley took up together in the fall of 1878, completing their new version by the spring of 1879. The play was printed privately in 1880.

Henley, who made manuscript corrections in the text of this copy, presented it to a friend, Mrs. Sittwell. Perhaps this is a misspelling for Frances Sitwell, first the wife of the Reverend Albert Sitwell and later of Sir Sidney Colvin. She was a great friend of Stevenson's, and Colvin was an intimate of both Stevenson's and Henley's.

Deacon Brodie; or, The Double Life. A Melodrama. [Edinburgh] Edinburgh University Press, 1888.

Deacon Brodie was submitted to the well-known actor Henry Irving, who refused it. Though it had been performed in provincial theaters in England and Scotland as early as the beginning of 1883, it had to wait until July, 1884, for a London performance with Edward John Henley, a gifted actor, in the title role. The Henleys were brothers and the dramatist seems to have financed the production. It was not a success; yet it achieved a performance in Edinburgh that same year. Teddy Henley also played the Deacon in the United States in 1887–1888 without success. This is a copy of the second privately printed edition of 1888, which was a revision of the 1880 text incorporating changes made during production. The play was not published until 1892.

Rudyard Kipling

Schoolboy Lyrics. Lahore: Printed at the "Civil and Military Gazette" Press, 1881.

Rudyard Kipling (1865–1936) has only recently started to outgrow critical damnation as the poet of imperialism. He was born to his imperialistic point of view as the son of the head of the Bombay School of Art, later Director of the Lahore Museum. After an unhappy childhood in England, where he had been sent at the age of six for his health, he rejoined his family in Lahore in 1883 rather than attend an English university. He settled upon journalism as a career and learned his India as a reporter.

His success was such that the Allahabad *Pioneer* sent him to England in 1889. In 1892 he married an American, Caroline Balestier, and settled in Brattleboro, Vermont, for four years. An undignified quarrel with his brother-in-law sent him back to England, where he remained the rest of his life. He was now one of the most popular journalists, poets and short story writers in the English-speaking world, and he also had his political say as to "the white man's burden." He won the Nobel Prize for Literature in 1907 and was loaded with honorary degrees.

From his childhood he had been a great scribbler and with the children of William Morris and Burne-Jones, his uncle-in-law, had brought out a handwritten magazine. At the United Services College in Devonshire he had contributed to the school newspaper. But his first book was *Schoolboy Lyrics*, privately printed by his father in Lahore in 1881 while the boy was at school in England. The *Civil and Military Gazette*, at whose press the volume was printed, was the first paper for which Kipling worked on his return to India. Melodramatic in theme and crude in technique, *Schoolboy Lyrics* suggests a schoolboy's parody of the defects of Kipling's later poetry.

This copy is in white paper wrappers, unlettered.

Another copy.

This copy of *Schoolboy Lyrics* is in lettered brown paper wrappers. There are adherents on both sides as to the priority of copies in brown and copies in white. Kipling's mother declared that the latter were first and the brown wrappers an afterthought. Some fifty copies altogether are said to have been printed.

The signature on the wrapper is believed to be that of Edmund Yates (1831–1894), the journalist and novelist, who is best remembered as the unhappy middleman in a quarrel at the Garrick Club in 1858 between Thackeray and Dickens.

William Henry Hudson

The Purple Land that England Lost. Travels and Adventures in the Banda Oriental, South America. London: Sampson Low, Marston, Searle, and Rivington, 1885.

One of the most exotic personalities in English literature, William Henry Hudson (1841–1922) was born near Buenos Aires. His parents, both Americans of English stock, had migrated to the Argentine on account of the elder Hudson's health. The boy had little schooling but grew up out of doors and learned those habits of close observation that later made him a well-known

naturalist. When he was fifteen a dangerous attack of typhus and rheumatic fever turned him into a reader and developed the side of his character that made him a writer. In 1869 he left South America forever and came to England to live.

For over a quarter of a century he lived a hand-to-mouth existence in England. He and his wife, a former singer in light opera whom he married in 1876, tried unsuccessfully to run a series of boarding-houses. Neither his fiction nor his ornithological works brought in money until the turn of the century, and even then a civil list pension of £150 a year was granted him in 1901 so that he could take the field trips around England necessary for a naturalist. In 1900 he was naturalized a British subject. Except for the companionship of a few devoted friends, he lived unto himself, the denizen of a more primitive world than twentieth-century England.

His first book, *The Purple Land*, which did not appear until he was in his mid-forties, is a romantic tale of life on the wild plains of the Plata River, the country of his youth. The novel, in which some critics have seen the influence of Spanish on Hudson's style, was so unsuccessful that it is said to have been remaindered.

This copy was presented by Hudson to an unidentified friend whose initials were L. H. B.

Lionel Johnson

Sir Walter Raleigh in the Tower. [Chester: Phillipson & Golder, Printers, 1885.]

Lionel Pigot Johnson (1867–1902) was another casualty of the aesthetic movement. His father was a military man, and his grandfather, General Sir Henry Johnson, had fought under Cornwallis in the American Revolution and married a Philadelphia girl. From 1880 to 1886 Johnson was at Winchester school, where he won several literary prizes, and from 1886 to 1890 at New College, Oxford, where he became strongly attached to Pater.

He was one of the dozen talented members of the Rhymers' Club, a group of young poets under the influence of Pater, Swinburne, Rossetti and Wilde, who used to gather for dinner and the reading of their verse at the Cheshire Cheese in London. His Irish blood caused Johnson for a while to take an interest in things Irish, but he gradually retired into a world of his own. He made a habit of staying up all night. He relied increasingly upon alcohol as a means of adjustment to his psychological problems. His conversion to Roman Catholicism in 1891 could not prevent his deterioration. He died at the age of thirty-five from the effects of a fall, without having fulfilled the promise of his youth.

Johnson's first publication was *Sir Walter Raleigh in the Tower*, the poem with which he first won the Queen's Gold Medal for English verse at Winchester in 1885. On July 14, 1885, he wrote a friend: "As to the English verse I am satisfied — I had a vow to make them accept blank verse — I intend to make an Elizabethan quasi-epic — all the beautiful heroes who lived lives worth living and knew they were men with passions." The prize poem is a blank verse dramatic monologue, a form which Johnson must have consciously taken over from Browning, whom he admired at the time. In it Raleigh, just before setting out on his last voyage, reflects upon the meaning of his life.

William Butler Yeats

Mosada. A Dramatic Poem. Dublin: Printed by Sealy, Bryers, and Walker, 1886.

William Butler Yeats (1865–1939), whose life was centered in his love of Ireland, is generally considered the greatest Irish poet. The son of one well-known artist and the brother of another, he studied art for three years before deciding that he was a poet and not a painter. As a young poet of the aesthetic school he lived for a while in London, helped to found the Rhymers' Club and was a friend of Lionel Johnson's. He was fascinated by the occult and joined the Theosophists and the Rosicrucians.

Returning to Dublin in 1896, he went in for socialism and the Irish Revolution. In politics he was influenced by one of Ireland's legendary women, the beautiful Maud Gonne. With the great lady of the Irish Renaissance, Isabella Augusta Gregory (1852–1932), he helped to found the Irish Academy and the Irish Literary Theatre, later the Abbey Theater, for which he wrote plays. The mystical element in his work re-emerged after his marriage in 1917 to Georgie Lees, who was a medium and an automatic-writer. From 1922 to 1928 Yeats was a member of the

Irish Senate and in 1923 he received the Nobel Prize for Literature. Critics are agreed, however, that the poetry he wrote after this is by far his best and the best English verse of its time.

Yeats' first book was *Mosada,* which had appeared in the *Dublin University Review* for June, 1886. The poet's father is said to have obtained enough subscribers to cover the cost of separate publication of about 100 copies. A portrait of the author by his brother Jack Yeats is included as a frontispiece. This playlet of love and religion against the background of the Spanish Inquisition shows how early Yeats' interest in poetic drama began.

This copy was presented by the author to John O'Leary (1830–1907), the famous Fenian leader. As Yeats signed himself a "disciple and friend" of O'Leary's, his interest in Irish politics goes back to his adolescence.

Sir James Matthew Barrie

Better Dead. London: Swan Sonnenschein, Lowrey, 1888.

James Matthew Barrie (1860–1937), the idol of the sentimentalists of the last generation, has been roughly treated by present-day psychologists. Certainly the strongest influence of his entire life was his mother. Her image dominates much of his work, and she may be responsible for his idealization of childhood. It was she, however, who saw to it that he was educated at Edinburgh University and who encouraged him in his writing.

In 1885 Barrie went to London, where for half a dozen years he subsisted precariously on journalism. By 1891 he had made a name for himself with novels of Scotch atmosphere, and in the early nineteen hundreds became a leading dramatist. His life with Mary Ansall, the actress whom he married in 1894, was unhappy and ended in divorce in 1909 so that his wife might marry the much younger novelist, Gilbert Cannan. The author of *Peter Pan* developed more and more of an avuncular personality, was knighted in 1913 and served as Rector of the University of St. Andrews and as Chancellor of Edinburgh University.

Like a great many journalists, Barrie wanted to see his name on the covers of a book. He decided to develop an idea that he had previously sketched in two articles, "Better Dead" in the *St. James's* and "The Society for Doing Without Some People" in the *Evening Dispatch*: the whimsicality of murdering people who were getting a tiresome lot of publicity. The piece was conceived as a shilling shocker and was quickly written in the fall of 1886. When it was refused by Blackwood and by Kegan Paul, Barrie paid Swan Sonnenschein, Lowrey some £100 to publish it. To his great pride it appeared on November 19, 1887. His later reputation caused a revival of interest in the little satire, and it ultimately ran into several editions. The author's total loss was only £25.

It may be wondered why *Caught Napping,* of which there is a copy in the Berg Collection, is not listed as Barrie's first publication. In view of the absence of conclusive evidence as to authorship and place and date of publication, it seemed reasonable to await further investigation of this playlet and to exhibit *Better Dead,* the publication usually listed as Barrie's first.

Another copy.

This copy of *Better Dead* was presented by the author to Thomas Lennox Gilmour, who was his friend for more than a half century. Barrie was working in Nottingham, in his first position with the *Nottingham Journal,* when he met Gilmour, who was also a Scot and a journalist. Later the two men shared rooms in London on and off until the time of Gilmour's marriage in 1888. They were living in Grenville Street while Barrie was writing *Better Dead.*

For a while Gilmour was private secretary to Lord Rosebery, the well-known statesman, and later drifted into law and business. He acted as banker for Barrie for years, until he forced his unbusiness-like friend to open a bank account of his own in 1890. All his life he was Barrie's confidential adviser.

News of the Month

BOARD OF TRUSTEES

IN February, a number of men and women greatly interested in books, public affairs and library service, accepted appointments, as lay members, to the Library and Circulation committees of the Board of Trustees. The appointments, which were confirmed at the meeting of the Board on February 9, 1949, are as follows:

Library Committee: Mrs. Arnold Whitridge, Mr. Arthur A. Houghton, and Mr. Carl H. Pforzheimer.

Circulation Committee: Mrs. Morris Shapiro, Dr. John H. Johnson, and, at the meeting on April 13th, Mr. Donald M. Oenslager.

At the February meeting, the Board accepted, with regret, the resignation of Mr. Henry C. Taylor, who was elected a member of the Board on December 13, 1939.

GIFTS

The following list of donors, with a brief description of their gifts, represents a selection from the records of material received during the month ended April 15, 1949. Unless otherwise stated, the donors are of New York City. The Reference Department received as gifts 3,657 volumes and 4,913 pamphlets, 1,150 prints and 1,069 maps. The Circulation Department received as gifts 260 volumes and 91 pamphlets.

Art

Mr. George Biddle, Croton-on-Hudson, New York — A collection of prints by George Biddle, including *Europa, The Attack, Colored Girl and Parrot, Knife and Hand,* and others.

James Wright Brown — 809 original cartoons with autographed signatures and captions, including works of Cady, Hall, Gross, Fox, Shoemaker, Fisher, Stevenson, Battenfield, Maxwell, Harding, Herford, McKay, Milans, Paige, Russell, Walbridge, and others. Also included among books presented with the cartoon collection, is *1938 A. D.,* a volume of cartoons by Vaughn Shoemaker with a foreword by John T. McCutcheon. (Copy No. 82 of 1,500 printed, autographed, and inscribed)

Mrs. Helen Davis — *Harry Davis, Painter.*

Durand-Ruel Galleries — Catalogue of Exhibition: *Donati.* (One of 2,000 copies)

Mr. Charles L. Howard, Chicago, Illinois — Original cartoons by Collier, Doyle, Fox, Gale, Hamilton, Homan, Hutton, Jensen, Lewis, Meyer, Sander-

son, Somerville, Tanner, Warren, White, Wilson, Wust; also an illustration by Otho Cushing and a woodcut color reproduction of *Man of Sorrows.*

Metropolitan Museum of Art — *European Porcelain,* by C. Louise Avery, 1949.

Mr. A. E. Rueff, Great Neck, Long Island, New York — A handwritten copy of the Thomas Sully *Register of Portraits;* a typewritten copy of Thomas Sully's *Journal and Hints for Pictures;* a large collection of photographic prints of early American portraits and prints of early American paneled interiors.

Mr. Jo Vogel, Montgomery, Alabama — "First Copper Engraving."

Mr. Ernest W. Watson — Linoleum color prints by the late Eva Auld Watson: *Spring Woods, Ski Trail, March Sea, Coming Storm, Deep Snow,* and *Hillside Drifts.*

Wildenstein and Company, Inc. — *A Loan Exhibition of Degas, April–May, 1949.*

Miss Marie Ycre — Silhouettes of George Washington and Abraham Lincoln.

Collections

American Jewish Committee — A miscellaneous collection of books, including *Israel Speaks for Democracy,* by A. H. Israelitan, 1943; *Peace for the Jews,* by Dr. Joseph Tenenbaum, 1945; *The Scapegoat of History,* by A. H. Jonker, 1941; and others.

Mrs. Tryphosa Bates-Batcheller — A collection of books by Tryphosa Bates-Batcheller, including *Royal Spain of Today; Glimpses of Italian Court Life; France in Sunshine and Shadow;* and others; also a letter to Tryphosa Bates-Batcheller from Edith de Lys.

Mr. Stewart Bennett Leiber — A collection of automobile instruction manuals.

Mr. Sol. Mindlin — A collection of more than two hundred and fifty books, pamphlets, and photographs, including *Memoirs of His Royal Highness, The Prince of Wales,* in three volumes, 1808; *Oberod and Other Poems,* by P. F. du Pont, 1919 (inscribed); *Lyrics of Love and Nature,* by Mary Berri Chapman, 1895 (inscribed); *How To Scratch a Match; The Autobiography of Mary Emily Cornell,* 1929 (autographed); photographs of stage stars of former years; and many others.

The Estate of Louis Wiley — *La Croisière Noire,* par Georges-Marie Haardt and Louis Audouin-Dubreuil, 1927 (inscribed); *Frankincense, A Cycle of Songs from Shakespeare's Sonnets,* by Robert de Bruce, 1917 (one of 500 copies printed — inscribed); *Caricatures,* by Enrico Caruso, 1914; and others. (These books are the gift of the sisters of the late Louis Wiley.)

Genealogy

Mr. Lockwood Barr — *The Tipton Family History,* by W. Hord Tipton, 1948 (Limited edition)

Mrs. Mabel W. Bean, Tampa, Florida — Supplement to *A Chapter of Hopkins Genealogy,* by Mabel Williams Bean, February, 1949.

Mr. John Insley Coddington, Arlington, Virginia — *Clarkson-Codington-Gilman Bible Records,* by John I. Coddington.

Miss H. R. Cook, Somerville, New Jersey — *The Remer Family,* General Frelinghuysen Chapter, Daughters of American Revolution, Somerville, N. J.

Mr. Lester C. Gustin, Winchester, Massachusetts — *The Gustin Family, Being the Story of the Thomas Gustin Branch of the Family Tree, Together with Some of Its Roots and a Few of Its Neighboring Branches,* compiled by Lester Carlisle Gustin, January, 1949. (inscribed)

Mr. John McGill, Washington, D. C. — *Corrections and Additions to The MacGill-McGill Family of Maryland.*

Interesting Items

American National Red Cross, Washington, D. C. — *Oklahoma and Texas Tornadoes,* April – May, 1947.

American Smelting and Refining Company — *Metal Magic,* by Isaac F. Marcosson.

Angus & Robertson, Ltd., Sydney, Australia — *Memories,* written, illustrated and published by Lawrence Wilson, photographer.

Mrs. Jules W. Aubry — More than one hundred books and pamphlets, principally consisting of Danish publications, including *An American Tribute to a Danish Savant,* The Emil Christian Hansen Memorial (No. 149 of 400 copies printed); *The Chalice of the Chipped Ruby,* by J. Christian Bay, 1922; *Erotik, 2x2=5,* and others, by Gustav Wied; and many others.

The Town Clerk, Battersea, London S. W. 11, England — *Report on the Repair of War Damage in Battersea Caused During the Years 1940–1945.*

K. G. Bruckmann, F., Munich, Germany — U. S. Army unit histories: *194th Field Artillery Battalion; 850th Engineer Aviation Battalion; 778th AAA.*

Charles Lathrop Pack Forestry Foundation, Washington, D. C. — *Results of Twenty Years of Intensive Forest Management,* by Clifford H. Foster and Burt P. Kirkland.

City Planning Commission, Cincinnati, Ohio — *Metropolitan Master Plan, 1948,* with map; *Public Transit,* 1948.

Comet Press, Inc. — *The 31st Spearhead Naval Construction Battalion; We'll Never Go Overseas, 221st Ordnance Heavy Maintenance Company.*

Inter-Racial Commission, Hartford, Connecticut — *Intergroup Relations Bibliography.*

Mrs. Orrin W. Crowley, Philadelphia, Pennsylvania — James Buchanan ballot for the election of 1856.

Dahl Publishing Company, Stamford, Connecticut — *The Waldorf-Astoria Manuals,* in 3 volumes.

General Electric Co., Engineering Department, Cleveland, Ohio — *The Third Infantry, The Fascinating Story of the Oldest Regiment in the U. S. Army, with a Record Running Through All Our Wars Back to the Revolution.*

Graham Paper Company, St. Louis, Missouri — *March of Presidents, 1788–1948.*

Greek Office of Information — *A Pictorial Guide to Greece,* 1949.

Dr. Paul Lawrence, Washington, D. C. — *College Primer for Negro Students,* 1949. (inscribed)

Melville Society, New London, Connecticut — *Melville's Use of Two Pseudo-Sciences,* by Tyrus Hillway, March, 1949.

Northwestern University, Evanston, Illinois — Microfilm copy of the late Professor Joseph S. Galland's manuscript, *Digesta Anti-Shakespeareana.*

Mr. Morton Pennypacker, East Hampton, Long Island — *East Hampton, The Birthplace of John Howard Payne,* by Morton Pennypacker, Privately printed, March, 1949; photostatic copy of newspaper articles concerning the John Howard Payne birthplace controversy.

Save-the-Redwoods-League, Berkeley, California — *The Story of the Redwood; The Story Told by a Fallen Redwood,* by Emanuel Fritz.

Henry Schuman, Inc. — *Passover, Its History and Traditions,* by Theodor Herzl Gaster, 1949.

Standard Oil Company of New Jersey — *Ships of the ESSO Fleet in World War II,* 1947.

Mr. Clarence Ashton Wood, Southold, Long Island, New York — *Rebuttal on East Hampton's Claim to Payne's Birthplace,* by Clarence Ashton Wood.

Limited Editions

The Banyan Press, Pawlet, Vermont — *Two Poems by Gertrude Stein.*

Mr. Harold Domoney, Upper Parkstone, Dorset, England — *Choice Observations and Explanations Upon the Old Testament. Containing in them many remarkable matters, either not taken notice of, or mistaken by most,*

which are Additionals to the large Annotations made by some of the Assembly of Divines... Printed by T. R. and E. M. for John Rothwell, at the Fountain and Beare in Gold-Smiths-Row in Cheapside, and for John Stafford in St. Brides Churchyard, Fleetstreet. 1655.

Mrs. Edward S. Harkness — *Edward Stephen Harkness, 1874–1940.*

Mr. Walter Kahoe, Moylan, Pennsylvania — *Book Titles from the Bible,* Compiled and with a Foreword by Walter Kahoe, The Rose Valley Press, 1946 (one of 25 copies printed on plate finished paper); *The Bell, A Devotion by John Donne,* The Rose Valley Press, 1946 (one of 150 copies); *The Feather of Peace, An Incident of Quaker History,* Retold by Walter and Mildred Kahoe, with illustrations by Gustav Uhlmann, The Rose Valley Press, 1948. (One of 300 copies printed)

Kahoe & Company, Yellow Springs, Ohio — *Purpose and Circumstance,* by Arthur E. Morgan. Yellow Springs, 1928.

The Silver Quoin Press, Seattle, Washington — *The Mutability of Literature, A Colloquy in Westminster Abbey, As Reported by Washington Irving in His Sketch Book,* Reprinted by The Silver Quoin Press of Seattle in 1948.

Mr. Berthold A. Sorby — *Sonnet from the French of Joachim Du Bellay by Edmund Spenser.* (No. 10 of 25 copies printed in Caslon type on British handmade Tovil paper in January, 1949, by Alison Farmer Wescott...)

Mr. P. K. Thomajan — *Hades & Jades,* by P. K. Thomajan, 1949 (one of five hundred copies designed by Merle Armitage and printed by Progress-Bulletin in 1949, each signed by the author and designer); *djinns & bitters,* by p k thomajan, illustrated by george samerjan, the tantalus press, 1948.

University of California, Library, Los Angeles, California — *A Landmark Gone,* by Lawrence Durrell, Los Angeles, Privately printed, 1949. (125 copies printed by Reuben Pearson with the author's permission for the Friends of Lawrence Clark Powell)

Francis M. Weld, Esq. — Michel Hurault's *An excellent discourse upon the now present estate of France,* London, 1592.

Manuscripts

Miss Virginia N. Lawrence — Notes for a talk about manuscripts and autographs made by Virginia N. Lawrence at a recent meeting of the National Society of Autograph Collectors.

Dr. Herman T. Radin — ALS of Mallette Dean, Hugo Valerio and Ernest W. Watson, with a discussion of their works, *Richardson's Bay, Three Houses,* and *Clovelly,* respectively; one ALS of May Lamberton Becker; one typed letter signed by Virgil Thomson.

Father Innocent Seryshev, Sydney, Australia — A manuscript work on Japan.

Maps

Automobile Club of Southern California, Los Angeles, California — A map of the San Fernando Valley Section of Los Angeles.

The Director of Colonial Surveys, Teddington, Middlesex, England — Twelve maps of Jamaica.

Music

Mr. Michael Alawerdi, Damas, Syrie — *The Philosophy of Oriental Music,* by M. Alawerdi; *Music is the Structure of Peace,* a lecture delivered by M. Alawerdi, and others.

Mr. Louis Cheslock, Baltimore, Maryland — Score of *Cinderella, A Ballet for Children,* by Louis Cheslock.

Mr. Arthur P. and Miss Marion M. Coleman, Rutherford, New Jersey — *Mickiewicz in Music,* by Arthur Prudden Coleman and Marion Moore Coleman, 1947; *Mazovian Melody,* 1948.

Muzak Corporation — Work Music by Muzak, 1945–1947.

Mr. Herbert Weinstock — *Tschaikowsky,* by Herbert Weinstock, 1946.

Newspapers

Mr. Francis M. Weld — 106 issues of *The Connecticut Gazette,* dated 1781–1792.

Presentation Copies

Mr. Osborn Andreas, Cobden, Illinois — *Henry James and the Expanding Horizon,* 1948.

Mr. Walter Aronheim — *Declaration for Secure Peace,* 1948.

Miss Shirley Barker — *Peace, My Daughters,* 1949. (inscribed)

Dr. A. Cañal, Havana, Cuba — *Historia y Destino,* 1946. (inscribed)

Mr. Randolph W. Childs, Philadelphia, Pennsylvania — *Making Repeal Work,* with a Foreword by Laurence H. Eldredge, 1947.

Señorita Rosalia de Segura, San José, Costa Rica — *Breviario de Emociones,* 1949.

Miss Rhoda van Bibber Tanner Doubleday — *Atlantic Between,* 1947.

Mr. Abraham Felt — *A New Year's Prayer, To Mother, Freedom Train in New York.*

Mr. Harry F. Guggenheim — *The United States and Cuba, A Study in International Relations,* 1934.

Mr. Eric M. Hassberg — *The Best American Chess Problems of 1946,* compiled by Eric M. Hassberg.

Mr. Joseph Hoffman, St. Louis, Missouri — *New Psalms for Old Wounds and Selected Poems,* 1948.

Mr. Percival E. Jackson — *What Every Corporation Director Should Know, a handbook for the corporate executive,* 1949. (inscribed)

Rev. James Keller — *You Can Change the World,* The Christophers, 1948.

Prof. George R. Kernodle, Iowa City, Iowa — *Basic Problems in Reading Shakespeare.*

Mr. James W. Knox, Pittsburgh, Pennsylvania — *The Ol' Double Trouble,* 1949.

Mr. Jacob Rassen, Worcester, Massachusetts — *We Will Live,* 1949.

Prof. Athanase J. Sharounis, Washington, D. C. — *Two Reconstructions of Greece.*

Dr. Lawrence S. Thompson, Lexington, Kentucky — *The Mysticism of Rainer Maria Rilke: From Las Stunden-Buch to the Duinese Elegies.* (inscribed)

Mr. Jozo Tomasevich, Palo Alto, California — *Yugoslavia, Foreign Economic Relations 1918–1941, Postwar Foreign Economic Relations.*

Theater

Mrs. Sarah Truax Albert, Seattle, Washington — *Sarah Truax, Exponent and Interpreter of Modern Drama in Various Forms.*

Miss Maude E. Albright, and Mrs. C. C. Babcock, Leavenworth, Kansas — Five scrapbooks containing clippings, pictures, and programs, concerning the theater in the United States for the period of the late nineteenth and early twentieth centuries.

Mrs. Marjorie Barkentin — A collection of photographs, clippings, pamphlets, and typescripts concerning the all-Negro production of Lysistrata; a scrapbook of the Chinese Cultural Theater Group; and others.

Mrs. Henry W. Behman — Souvenir program for *The Governor's Son* with the four Cohans as performed at Parson's Theater, Hartford, Connecticut, Monday, February 11, 1901.

Mrs. Donald Brian, Great Neck, New York — Additional material concerning the theatrical career of Donald Brian, including a great many of his contracts for various plays, photographs of him and his family, membership cards for various theatrical organizations, and others.

Miss Madge Christie — Clippings, programs, and photographs concerning the theatrical career of Madge Christie.

The Dramatists Play Service, Inc. — *Three Comedies,* by Petronio Dileo, 1945; *An Index of Plays of the American Theater in Manuscript Form,* G. W. Poultney, 1939; a manuscript of *Dot,* a play by Dion Boucicault; typescripts of many plays; autographed letters; and many others.

Fédération Nationale des Cercles Dramatiques de Langue Française, Brussels, Belgium — A volume published in memory of Fernand Rooman, Honorary President, containing a biography of Monsieur Rooman, a history of F. N. C. D., and a catalogue of the Federal Library.

Mr. H. Rothbart Fillisti — Three scrapbooks containing programs and clippings concerning the theater from 1913–1927.

Mr. Wilhelm Levinger — Typescript copy of *Shylocks Erlösung,* play in five acts by George Hirschfeld.

Miss Toni Martensen, Paris, France — Three scrapbooks concerning the life and career of Anna Held.

Mr. Arthur Miller — Typescript of *Death of a Salesman.*

Motion Picture Association of America — More than four hundred motion picture press books.

Mr. Dana Rush, Cincinnati, Ohio — Photographs of Richard Bennett and Mabel Morrison, their daughters, Constance, Barbara, and Joan Bennett; Morton Downey and family; Gloria Swanson, Mary Pickford, Helen Shipman, Rudolph Valentino, and others.

Oscar Serlin Productions — Script of *Life With Mother;* also a copy of the Playbill that was used the first week of the New York run.

Miss Sybil Shearer, Northbrook, Illinois — A pamphlet and two handbills concerning the work of Sybil Shearer.

Miss Lorella Val-Mery — Photographs of scenes from *Medea.*

USE AND ADDITIONS, APRIL, 1949

During the month of April, 1949, the total number of recorded readers in the Reference Department, Central Building, was 121,447. They consulted 291,319 volumes. No record was kept of the use of books on the open reference shelves. The total number of visitors, including readers, who entered the building was 263,802.

The total number of volumes issued for home use by the Circulation Department was 809,772.

There were received at the Library, through purchase and gift, 32,773 volumes and 5,587 pamphlets.

New Periodicals

African times. 100-2 West 118th St., New York. Monthly.
Official organ of the Universal African Nationalist Movement, Inc.
Vol. 1 (1945).

L'Amateur; revue belge d'art dramatique. 87, Bd. d'Anvers, Bruxelles, Belgium. Bi-monthly.
Organe officiel de la Fédération nationale des cercles dramatiques de langue française.
No. 1 (1946).

American Industrial Hygiene Association quarterly. 505 North Michigan Avenue, Chicago 11, Ill. Quarterly.

Banco do Brasil. Resenha economica mensal. Caixa Postal 1642, Rio de Janeiro, Brasil. Monthly.
Ano 1 (1945).

Banque de Bruxelles. Bulletin financier 2 Rue de la Regence, Bruxelles, Belgium. Weekly.
Vol. 1 (1946).

Battle for survival. Americas S. Athens, Greece. Weekly.
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Vol. 1 (1945).

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No. 1 (1945).

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Vol. 1 (1949).

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Vol. 1 (1949).

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No. 1 (1945).

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Vol. 1 (1949).

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Vol. 8 (1948).

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Published by Brookings Institution as a supplement to its annual publication *Major problems of United States foreign policy — a study guide.*
Vol. 1 (1947).

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No. 2 (1948).

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Vol. 2 (1948).

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Vol. 1 (1948).

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No. 1 (1945).

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No. 1 (1946).

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Published by University of Georgia. College of Business Administration. Bureau of Business Research.
Vol. 8 (1949).

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No. 1 (1947).

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Vol. 1 (1948).

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Vol. 1 (1948).

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Vol. 1 (1947).

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Vol. 1 (1948).

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Vol. 1 (Sept., 1948).

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Vol. 1 (1949).

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Vol. 1 (1948).

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Published by Freemasons, New York. Grand Lodge.
Vol. 1 (1947).

M I M A news. 1317 F St., Washington 4, D. C. Quarterly.
Published by Magnesia Insulation Manufacturers Association.
Vol. 1 (1946).

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Vol. 1 (1949).

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Vol. 1 (1948).

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Published by the Nassau County Library Association.
No. 1 (1948).

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Published by National Air Council.

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Vol. 1 (1948).

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Vol. 1 (1949).

NEVADA. — LEGISLATIVE COUNSEL BUREAU. Bulletin. Carson City, Nev. Irregular.
No. 1 (1947).

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Poetry.

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Published by Occidental Book Club, Inc.
No. 2 (1949).

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Vol. 1 (1949).

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Published by Durham University. Kings College School of Town and Country Planning.
Vol. 1 (1948).

PORTUGAL. — SERVIÇO DE FOMENTO MINEIRO. Estudos, notas e trabalhos. Rua Santos Pousada, 297, Porto, Portugal. Quarterly.
Vol. 1 (1945).

RAILWAY progress. 1430 K St., N. W., Washington, D. C. Monthly.
Published by Federation for Railway Progress.
Vol. 2 (1948).

SAINT-GERMAIN-DES-PRÉS. Editor: Pierre Bailly. 14, Rue de Constantinople, Paris VIII, France. Monthly.
No. 1 (1948).

SÃO PAULO. — UNIVERSIDADE: FACULDADE DE CIÊNCIAS ECONÔMICAS E ADMINISTRATIVAS: INSTITUTO DE ADMINISTRACÃO. Publicacões. São Paulo, Brazil. Irregular.
No. 8 (1948).

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Vol. 1 (1946).

SLOVESNÁ věda; sborník pro literární historii, theorii literatury a literární kritiku. Na piskách 36, v Praze 19, Czechoslovakia. Quarterly.
Published by Literárně historická společnost.
Rocnik 1 (1947/48).

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Organe de l'Apostolat par le Théâtre.

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SOZIALE Sicherheit. Hegelgasse 8, Wien I, Austria. Monthly.
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Jahrg. 1 (1948).

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Supplement to *Economic news from Italy.*
Published by G. L. T. International Corporation.
No. 1 (Jan., 1949).

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Vol. 3 (1948).

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Vol. 1 (1948).

UNITED STATES. — ECONOMIC COOPERATION ADMINISTRATION. ECA labor news letter. 800 Connecticut Ave., Room 916, Washington, D. C. Monthly.
Vol. 1 (1948).

UNITED STATES. — NATIONAL BUREAU OF STANDARDS: NATIONAL APPLIED MATHEMATICS LABORATORIES. Projects and publications. 415 South Bldg., Washington, D. C. Quarterly.

W H O newsletter. Geneva, Switzerland. Monthly.
Published by World Health Organization.
No. 3 (1948).

WALTERS ART GALLERY. Bulletin. Charles and Centre Streets, Baltimore 1, Md. Monthly (Oct. – May).
Vol. 1 (1948).

WEG und Ziel; Monatsschrift fuer Fragen der Demokratie und des wissenschaftlichen Sozialismus. Kommunistische Partei Oesterreichs, Wasagasse 10, Wien 9, Austria. Monthly.

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Vol. 1 (1948).

CIRCULATION STATISTICS FOR APRIL, 1949

BRANCHES	HOME USE TOTAL	HOME USE ADULT	HOME USE JUVENILE
Central Circulation	56,902	56,902	----
Central Children's Room	2,506	----	2,506
Picture Collection	35,762 *	----	----
Extension Division	99,628	60,405	39,223
Library for the Blind	7,147	7,009	138
Aguilar	10,953	5,728	5,225
Bloomingdale	32,185	25,569	6,616
George Bruce	10,715	6,873	3,842
Chatham Square	10,679	7,779	2,900
Cathedral	11,857	10,665	1,192
Columbus	5,942 †	5,070	872
Epiphany	---- †	----	----
Fifty-eighth Street	16,833	16,833	----
Music Library	5,786	5,786	----
Fordham	51,437	37,878	13,559
Fort Washington	30,463	23,295	7,168
125th Street	8,974	5,556	3,418
High Bridge	34,685	21,455	13,230
Hamilton Fish Park	15,319	9,584	5,735
Hamilton Grange	17,918	14,621	3,297
Harlem Library	6,264	3,192	3,072
Hudson Park	---- †	----	----
Hunt's Point	22,695	12,566	10,129
135th Street	11,679	6,321	5,358
115th Street	8,427	4,594	3,833
Jackson Square	17,038	14,827	2,211
Kingsbridge	13,484	8,757	4,727
Muhlenberg	15,435	13,012	2,423
Melrose	20,053	11,809	8,244
Mott Haven	3,996 †	2,609	1,387
Morrisania	17,024	11,276	5,748
Ninety-sixth Street	16,741	12,865	3,876
Nathan Straus	5,580	3,088	2,492
West New Brighton	7,775	4,396	3,379
Ottendorfer	11,019	11,019	----
Port Richmond	9,967	6,637	3,330
Riverside	16,781	14,021	2,760
St. Agnes	29,778	24,028	5,750
Seward Park	---- †	----	----
St. George	10,254	7,859	2,395
Sixty-seventh Street	12,596	7,669	4,927
Stapleton	8,045	5,358	2,687
Tremont	---- †	----	----
Tompkins Square	15,458	9,785	5,673
Tottenville	5,004	3,691	1,313
Washington Heights	12,872	9,531	3,341
Webster	10,620	7,852	2,768
Wakefield	18,351	11,213	7,138
Woodstock	11,216	6,443	4,773
Westchester Square	20,278	12,284	7,994
Yorkville	16,389	12,950	3,439
School Work	4,250	4,250	----
Central Reserve	774	774	----
TOTALS	809,772	585,684	224,088

* Not included in total. † Closed all or part of April for painting and repairs.

EXHIBITIONS IN THE NEW YORK PUBLIC LIBRARY CENTRAL BUILDING

SPECIAL EXHIBITIONS IN MAY

FIRST FRUITS — *Room 318*

First editions of first books by English authors in the Berg Collection.

BOXING — *Room 112*

An exhibition of books and prints.

NEW YORK CITY VIEWS *and* COLOR REPRODUCTIONS — *Third Floor Corridor*

Exhibitions in the new Print Gallery.

FLOWERS IN PLATE BOOKS AND PRINTS — *Room 322*

Selections from the Spencer Collection.

TECHNICAL BOOKS OF THE MONTH — *Corridor, Room 118*

A selection of new books in many fields.

RECENT PUBLICATIONS*

Hawthorne's Reading, 1828–1850. A transcription and identification of titles recorded in the charge-books of the Salem Athenaeum. By Marion L. Kesselring. 1949 _ _ _ _ _ _ _ _ $ .75

Fragonard Plates for the *Contes et Nouvelles* of La Fontaine. By Edwin Wolf 2nd. 1949 _ _ _ _ _ _ _ _ .35

First Fruits. Catalogue of an exhibition of first books by English authors in the Berg Collection. By John D. Gordan. 1949 _ _ _ _ _ _ _ _ _ _ .40

Chekhov in English. A list of works by and about him. Compiled by Anna Heifetz. 1949 _ _ _ _ _ _ _ _ .40

Copyright and the Public Interest. By Luther H. Evans. The 13th Bowker Memorial Lecture. 1949 _ _ _ _ .25

The Lutheran Church in New York, 1649–1772. Records in the Lutheran Church Archives at Amsterdam. 1948 3.00

The King's Book of Sports in England and America. By Robert W. Henderson. 1948 _ _ _ _ _ _ _ _ _ _ .50

German Publications on the United States, 1933 to 1945. Compiled by Hans Hainebach. 1948 _ _ _ _ _ _ _ _ .50

Donn Byrne: a Bibliography. By Winthrop Wetherbee, Jr. 1949 _ _ _ _ _ $3.00

The Boston Book Trade, 1800–1825. By Rollo G. Silver. 1949 _ _ _ _ _ _ .75

A Bibliography of William Dean Howells. By William M. Gibson and George Arms. 1948 _ _ _ _ _ _ 2.25

The Printers and Publishers of Children's Books in New York City, 1698–1830. By Harry B. Weiss. 1948 _ _ .30

The Stars and Stripes. Check list of the several editions. By C. E. Dornbusch. 1948 _ _ _ _ _ _ _ _ _ _ _ .25

The Typographical Widow. *Who is she? What is she?* Edited by Karl Brown. Plus *Encore* [Further notes on the widow]. 1948 _ _ _ _ _ _ _ _ .35

A Bibliography of Boxing. A chronological check list of books in English published before 1900. Compiled by Paul Magriel. 1948 _ _ _ _ _ _ .50

On Reconnaissance for the Great Northern: Letters of C. F. B. Haskell, 1889–1891. Edited by Daniel C. Haskell. 1948 _ _ _ _ _ _ _ _ _ _ .50

Edwin Arlington Robinson. A Descriptive List of the Lewis M. Isaacs Collection . . . With an Introduction by Edith J. R. Isaacs. 1948 _ _ _ _ .30

* A complete list of publications of the Library will be sent on request.

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